

Aug 28 '07

The Inland Printer for September 1907



Vol. 39 No. 6 :: Price 30c

Publicity—The Price of Success

The President of one of the large Printing Press Builders made this remark to me a few days ago:

"We have no means of soliciting business by mail, except by our catalogs. Our traveling salesmen secure the greater portion of our business—though they complain to me that there is a lack of publicity, which they claim retards their progress; however, there is no reason we should not secure more business through advertising, a feature we have long neglected, and I shall consider your proposition of publicity."

I have quoted as nearly as possible the exact language. This one firm is by no means the exception, because I know from actual experience the average manufacturer does not devote earnest thought and interest to the advertising of his business.

The manufacturer gives much study and care to the purchase of the raw material with which to produce his output; but at this juncture he stops.

The selling of his product, the training of his salesmen and the method of publicity sail along unpiloted.

The majority of successful firms to-day attribute their success to these three well-balanced departments:

First—The right and economic purchase of raw materials.

Second—The proper training of sales department.

Third—The right kind of publicity.

There is a right way to do things. There's a large amount of profitable business to be secured by advertising *without materially increasing the fixed expenses.*

The Inland Printer Co.

Chicago: 120-130 Sherman Street.
New York: 116 Nassau Street.

W. J. Jackson
Advertising Manager

SCHOOL IS OPEN

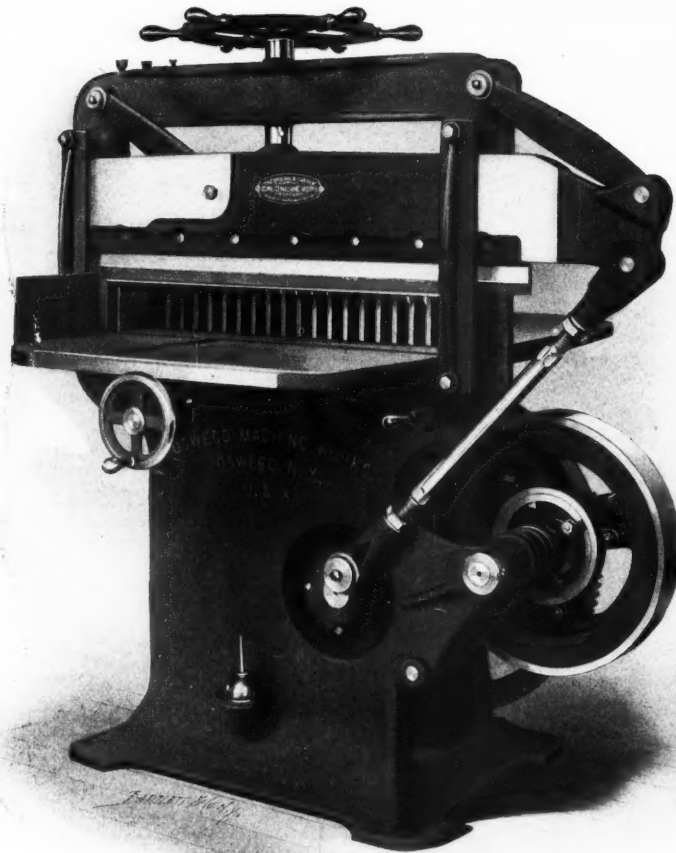


J.W. BUTLER PAPER CO.
CHICAGO

THE OSWEGOS

You can select the most efficient paper cutter of the lowest possible price, with features exactly adapted to your especial needs to produce the maximum output of the best quality, from this complete line of SEVENTY sizes and kinds. Each one of these cutters has points of excellence on it alone. Each Oswego-made cutter is the best of its kind. Each style is the best producible.

THE BROWN & CARVERS



SMALL POWER STYLE. Sizes—26, 30, 32, 33, 36 inch.

The Catalogue of these splendid machines will interest you. Send for it.

An honorable record of thirty-six years building cutting machines as a specialty is your guarantee of good service.

Oswego Machine Works is the only factory making cutting machines exclusively, and the only one making a complete line of cutting machines. We build in all the commercial sizes—Automatic Clamp Cutters, Semi-Automatic Clamp Cutters, Hand Clamp Cutters, Small Power Cutters, Hand-wheel Drive Cutters, Hand-lever Cutters, Bench Cutters, Die-cutting Presses.

OSWEGO MACHINE WORKS, Oswego, N. Y.

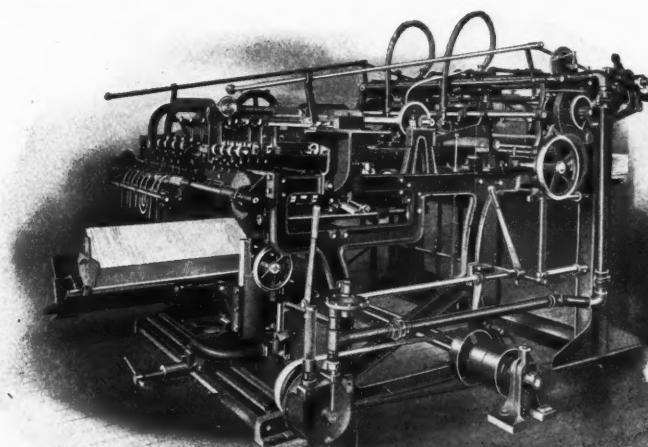
NIEL GRAY, JR., PROPRIETOR

CHICAGO OFFICE, 277 Dearborn Street
J. M. IVES, Manager

NEW YORK OFFICE, 150 Nassau Street
W. S. TIMMIS, Manager

THE CHAMBERS

Paper Folding Machines



Small
32 pp.
3½ x 5¼
inches

Large 16 pp.
12 x 17½ inches

**No. 440 DROP-JOBBER has range
from 35x48 to 14x21 inches.**

All the standard right-angle deliveries, together with long 16's and long 32's, two on, are made into one packing-trough. **☞** No oiling of tape-pulleys or shifting of cams required for any sheet within the scope of the machine.

***Best Construction, Great Flexibility,
Convenience and Simplicity***

Chambers Brothers Co.

Fifty-second and Media Streets, Philadelphia, Pa.

Chicago Office, 59 West Jackson Boulevard

Hamilton Originality

IS AGAIN MANIFEST
IN OUR NEW

No. 25 STEEL-RUN CASE STAND EQUIPPED WITH LOW JOB BRACKETS

THE general adoption of our line of Modern Steel Run Stands has served to bring to our attention the fact that many establishments depend almost exclusively on machine composition, and do not require their stands equipped with pairs of news cases on the top brackets, for the reason that the type, as cast, is put into job cases, and the cases are then stored in the body of the cabinets.

We have provided a Low Job Bracket which will take two cases on the front side, one placed over the other. The opposite side of this new Bracket will take an 18-inch Dump, or one of the Bettis Lead and Slug Cases. Stands equipped with these low brackets are only 54½ inches in height from the floor to the top of the cases in position on the brackets, the cabinets proper being 44 inches high and the brackets and cases adding 10½ inches. This will enable the superintendent to oversee the entire composing-room, as there will be no upper-cases to obstruct the view.

THE FRAME

of this stand is of hardwood, with end panels molded. The back is made with seven panels and chamfered edges, similar to the double Polhemus Cabinet. The front rail is set back four inches in line with the fronts of the job cases when in place, thus providing foot room and four-inch extension front, which will allow any case to be withdrawn and placed in front of any other case in any desired position. The runs which carry the cases are of flat steel.

THE TOP

equipment shown in the illustration will enable three or four men to work uninterrupted at the cases on top and in the body of the stand. This top equipment, as illustrated, is as follows:

Two pair No. 16 Low Job Brackets.
Two California Job Cases.
One No. 8 Bettis Lead and Slug Case.

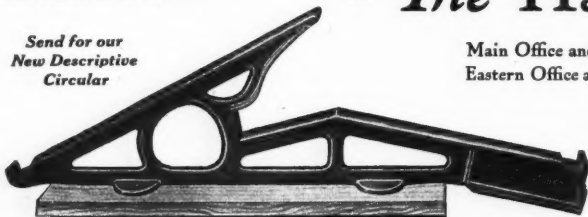
THE No. 8 BETTIS CASE

is 72 inches long, and has an 11-inch blank space at the front ⅝ of an inch deep for a 10 x 24 job galley and working space. The compartments for leads and slugs at the back are 1½ inches deep, and for lengths from 4 to 28 picas in duplicate, varying by single picas, omitting the 27-em length. The frame of this stand has steel runs to accommodate 40 full-size job cases. There are two copy drawers in the upper rail under the job cases.

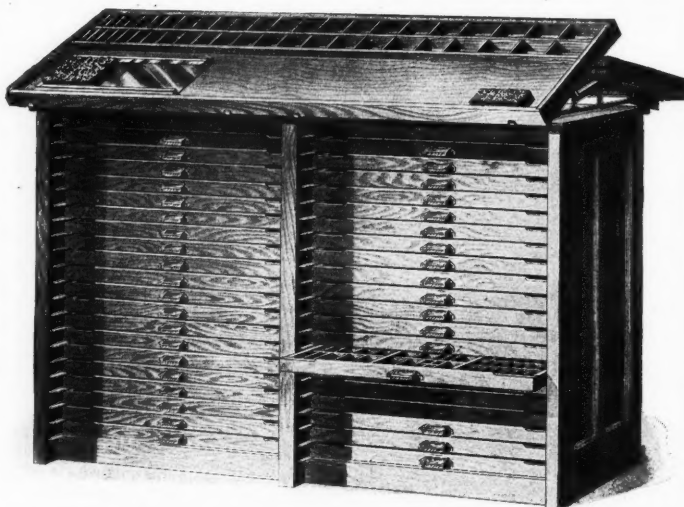
List Prices of No. 25 Steel-Run Stand and Equipment. Subject to usual discounts.

EQUIPMENT	Weight, lbs.	List Price
Stand only, without top equipment	260	\$28.00
Plain Galley Dump	40	3.50
No. 8 Bettis Lead and Slug Case, as illustrated	40	5.00
No. 16 Low Job Brackets, as illustrated, per pr.	18	2.00
No. 9 New York Case Bracket, per pr.	25	1.50
No. 1 Hamilton Pat. Tilting Brackets, per pr.	30	2.00
No. 2 Three-case Tilting Brackets, per pr.	35	2.40
No. 4 Three-case Brackets, per pr.	30	1.90
California Job Cases, full size, each	10	.90
Case Pulls attached to case fronts	-	.05

Send for our
New Descriptive
Circular



THE LOW JOB BRACKET, No. 16. For use when the upper cases are dispensed with. Total rise of cases when in position only 10½ inches above the flat top of the Cabinet.



No. 25 STEEL-RUN STAND—Front view, showing 40 job cases and Bettis' Lead and Slug Case No. 8 on top, with working space at front. Note the projecting fronts and bottom rails set back.



No. 25 STEEL-RUN STAND—Back view, showing job case pushed back to expose the galley-board—also two job cases, one placed on top of the other.

Manufactured Exclusively by

The Hamilton Mfg. Co.

Main Office and Factories : : TWO RIVERS, WISCONSIN
Eastern Office and Warehouse : : RAHWAY, NEW JERSEY

All prominent dealers handle Hamilton's modern Printing-office Furniture and carry it in stock.

A VALUABLE LINE GAUGE
graduated by picas, mailed free to every enquiring printer.

Watch our Ads.—Something New Next Month.

The Feeder Question Solved

The Kavmor HIGH-SPEED AUTOMATIC Platen Press

FEEDS, PRINTS AND DELIVERS

any size up to full *solid* form 11½ x 18 inches; size of sheet, 12½ x 19 inches; on any weight of stock from French folio to 150-lb. cardboard, at the continuous speed of

5,000 IMPRESSIONS PER HOUR

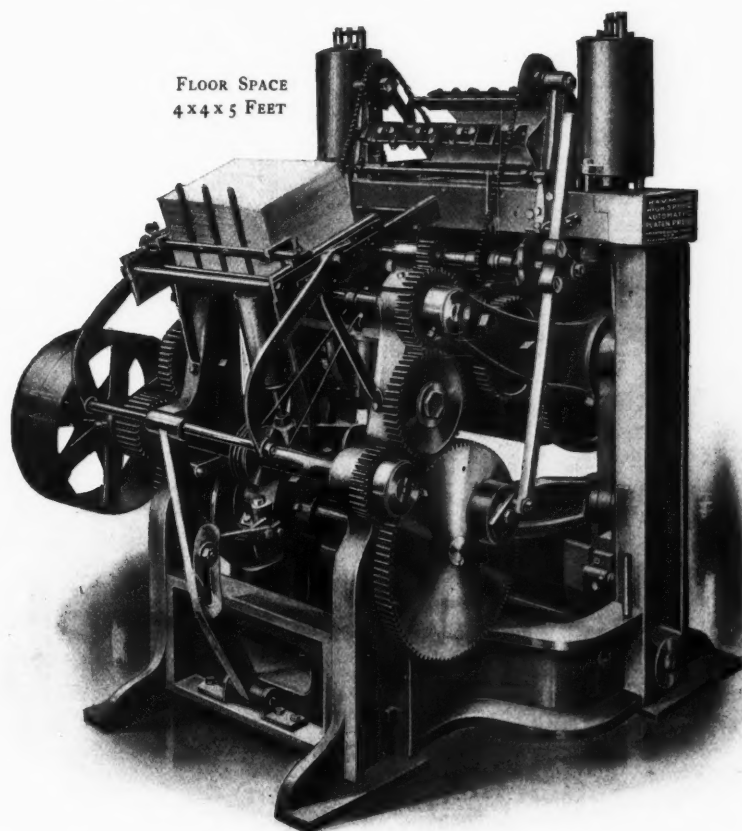
Flat
Type
Forms

■
Electros
not
necessary

■
Ordinary
Flat
Electros
when desired
(not curved)

■
Perfect
Registry

FLOOR SPACE
4 x 4 x 5 FEET



Short runs
handled
quickly

■
Self-
Feeding

■
Self-
Delivering

■
Less
Wages

■
Less
Waste

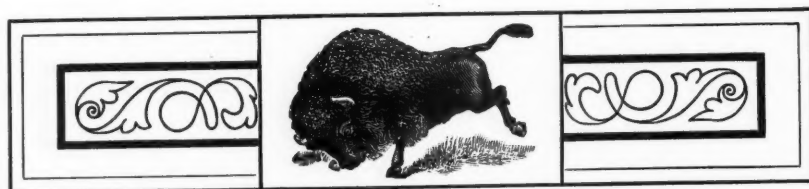
WILL DO WORK THAT A "PONY" CAN'T TOUCH

The Inking distribution exceeds that of any press in existence.

The KAVMOR occupies less working-space than any ordinary job-press—requires only one horse-power—costs no more to operate—requires *no* machinist, and produces more work than *five* jobbers.

===== WRITE FOR FURTHER INFORMATION =====

THE AUTOMATIC PLATEN PRESS COMPANY
Tribune Building :: NEW YORK CITY



BUFFALO COATED PAPER CO.

KENSINGTON, BUFFALO, N. Y.

HIGH-GRADE SURFACE COATED PAPERS

**ESPECIALLY MADE FOR LITHOGRAPHING
AND THREE-COLOR PRINTING**

PEERLESS
THE
PEERLESS
CARBON BLACK
COMPANY
I AM THE BLACK IMP



I am the Black used in the ink that printed The Inland Printer.

I am the pinnacle of perfection in making fine art printers' inks.

I mix in varnish without thickening—make inks flow and distribute, and print perfectly.

Send for my book—it tells you what I am, who uses me, and why *you* should use me.

A sample package will be sent to those who wish to try me.

I am made by the Peerless Carbon Black Co., of Pittsburgh, Pa.

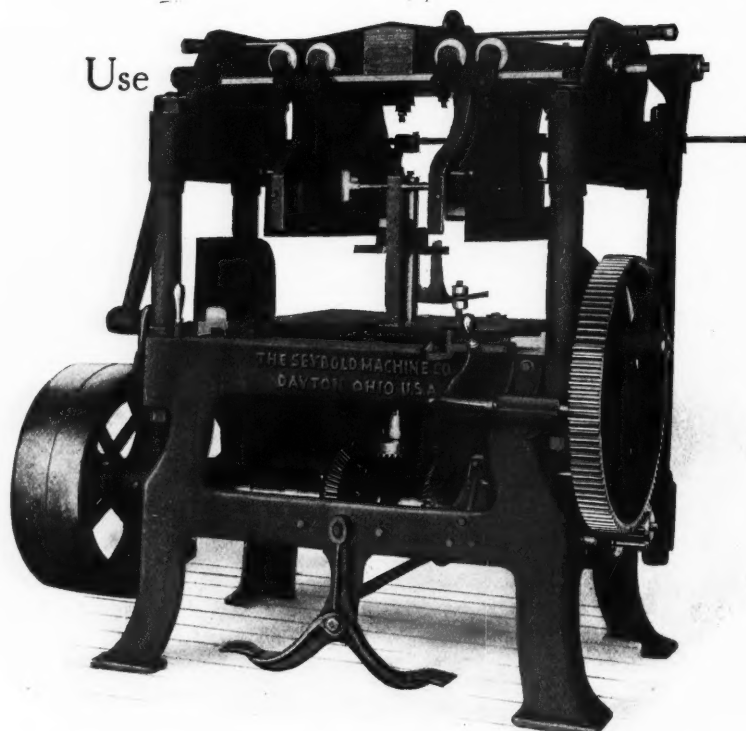
I can be obtained from

Binney & Smith Co.

81-83 Fulton St., New York, N. Y.

To Trim Books or Pamphlets

Use



Seybold Duplex Trimmer

Books feed to *back* and *head* gauges.

Power clamp operated by foot.

Hands free to hold books while clamping.

Head *rigid*, cut *accurate*.

Safety device — *Seybold* clutch and brake-band.

Parallel knives trim two sides in one cut.

The above are a few reasons why the SEYBOLD DUPLEX TRIMMER will do better work, and twice the amount done on other trimmers. For further information and prices, write

THE SEYBOLD MACHINE COMPANY

Main Office and Factory, DAYTON, OHIO

NEW YORK :: CHICAGO :: SAN FRANCISCO

THE J. L. MORRISON CO.
Canadian Agents
Toronto

F. A. VENNEY & CO.
Southwestern and Mexican Agents
Dallas, Texas

J. H. SCHROETER & BRO.
Southern Agents
Atlanta, Ga.

CANADIAN-AMERICAN MACHINERY CO.
European Agents
London, E. C., England



BLUE, 1228.

YELLOW, 4208.

PURPLE, 4218.

The Queen City Printing Ink Company

CINCINNATI - CHICAGO - BOSTON - PHILADELPHIA - KANSAS CITY, MO.



HALF-TONE BLACK, 4229.

The Queen City Printing Ink Co.

**Makers of High-Grade
≈ PRINTING INKS ≈**

CINCINNATI • CHICAGO • BOSTON • PHILADELPHIA
KANSAS CITY, MO.



Cut Away
from Makeshifts
in Justification

Don't let your compositors remain tied down to old-fashioned, cut-and-try methods. They don't like tinkering, and it costs you money. Do away with the "Dutchman" once and for all. Put a

Miller Saw-Trimmer

into your shop and your compositors can reduce every non-standard element in the form to point and pica measurement more quickly, easily and with better results than by the old plugging and patching methods.

¶ The Miller Saw-Trimmer cuts and trims slugs, rule and cuts; makes mortises, bevels plates for tacking or patent register hooks,

and miters to any angle, doing all its work to absolute point and pica dimensions.

Sold on thirty days' trial.

Write us for further information.

Miller Saw-Trimmer Co.

617 Montgomery Building
MILWAUKEE, WIS.



Onyx Covers

We have recently added to our popular line of Onyx Covers the following new styles

Mexican Onyx

Sardonyx

Malachite Onyx

Chalcedonyx

in Plate, Vellum, Crash and Repoussé—Crash finishes in 21 x 33, 60 and 80 pounds to 500 sheets. Put up in half reams. Send for our new Sample-book, containing the above, as well as a full line of the old favorites.

Onyx Bristol

Onyx Bond

22½ x 28½, 100, 120, 140 pounds.
In 100-sheet packages.

22 x 34, 32 pounds, in five colors.
In 500-sheet packages.

Half-tone Writing Paper

This is an extra-superfine writing paper prepared especially for half-tone cuts. It has a fine-grained, smooth surface that will take the ink readily and shows up the fine details of the cut most satisfactorily. It is carried in stock in all the regular writing-paper sizes and weights.

Onion-skin Bond

Ravelstone

Keith Wove and Laid Linen

Wedding Papers and Bristols

Westlock

Chatham Bond

Vellum and Satin Tints

Dunbar

Cambrai Bond

Tinted Superfines

Naples Linen

Carthage Bond

Keith Paper Company

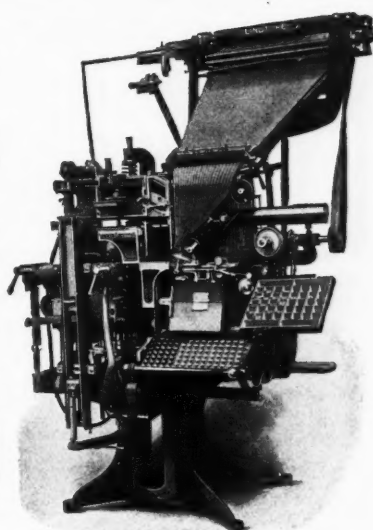
Turners Falls, Massachusetts

Rebuilt Linotypes

Model 1, Two-letter Linotypes.
All worn parts replaced by new.
Guaranteed to produce as good
a slug as from a new machine.

Price, \$2,000.00, f. o. b. Chicago

Prompt delivery. All machines sold with new matrices and new spacebands. ¶ This is the only company that rebuilds Linotypes exclusively, that maintains a regular force of machinists and is equipped with up-to-date machinery. ¶ If you want other model Linotypes, write us. We may have what you want.



We have an Exclusive Special License

to use patented attachments in rebuilding Linotype Machines. ¶ All parts used by us in rebuilding Linotypes are purchased from the Mergenthaler Linotype Company, and are made in the UNITED STATES.



	<i>If you have a Linotype to sell If you wish to buy a rebuilt Linotype</i>	WRITE US	
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Gutenberg Machine Company

WILL S. MENAMIN,
President and General Manager.

545-547-549 Wabash Avenue, CHICAGO

***Up-to-date printers make their
own Type.***

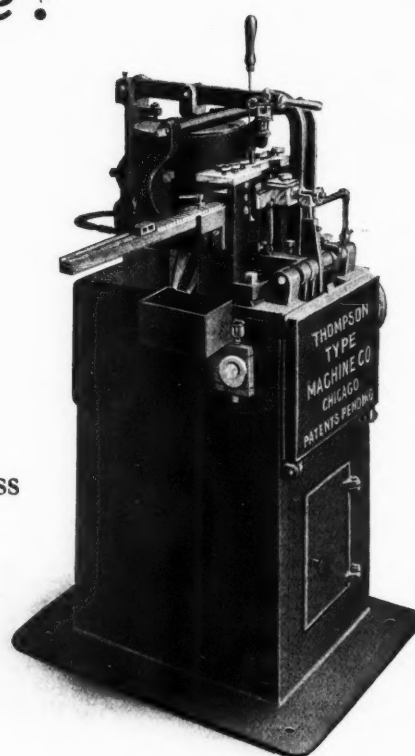
Are you up-to-date?

Install a Typecaster, and if

- The machine is fast
- The matrices are cheap
- The mechanism simple
- The machine inexpensive

You can

- Cast new type for every job
- Kill the forms as they come off the press
- Eliminate distribution
- Have an abundance of sorts
- Set the largest jobs
- Set type in any language
- Save the cost of electrotyping
- Have all the quads and spaces needed
- Save make-ready
- Do better work, and
- Make more money

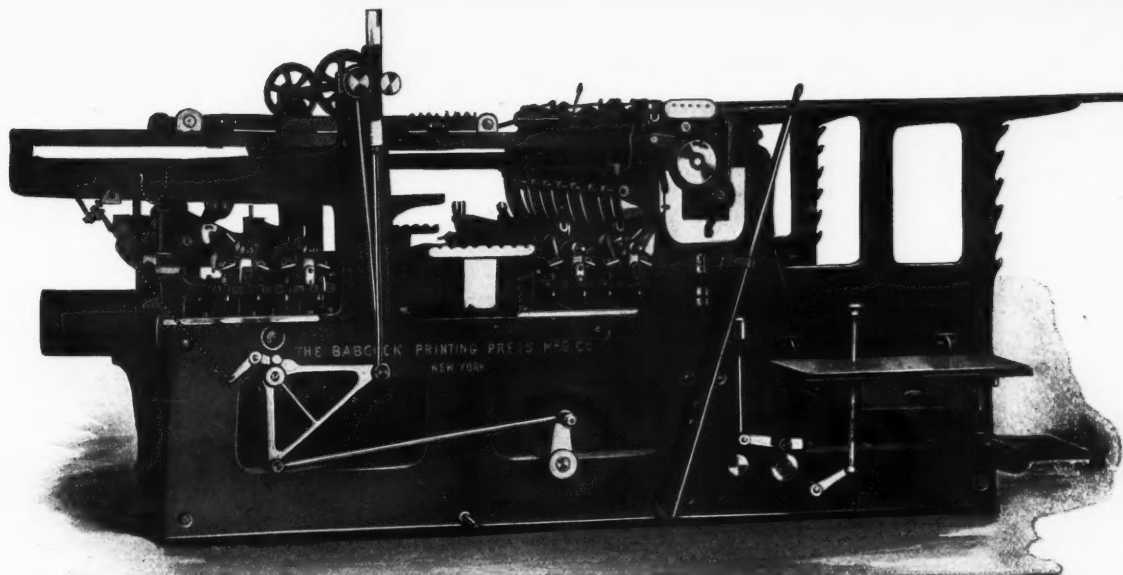


All these requirements are found only in the
Thompson Typecaster

An indispensable auxiliary to Linotype or Monotype plants. It uses the matrices of either. Casts all sizes of type, 5 to 36 point; quads and spaces up to 48-point. Leading printing establishments are installing them

Write for descriptive Booklet

**THOMPSON TYPE MACHINE CO.
120 SHERMAN STREET
CHICAGO**



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
 New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
 Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; The Barnhart Type Foundry Co., Dallas; E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply Company, Seattle; Pacific States Type Foundry, San Francisco.

The Babcock Optimus The Babcock Optimus

Reliability is the quality most highly prized in anything anywhere. Recently we spoke of Optimus Reliability. We do not know that what we said needs corroboration. If anyone thinks so, the 43x60 Optimus below, that has cost nothing for repairs in twelve years, furnishes it. It is no better than hundreds of other Optimus machines of like age and use, even though it is highly commended by its owners. Others, too, have praised their old Optimus presses, and still do so.

Now and then some one who has recently discarded as of small value the machine he has lauded to the skies for years, and has been building its successor for only a short time, glibly assures the public that the last will wear well, and be efficient when its competitors are in the scrap-pile. He is looking uncertainly into the future. His latest has no past, nor can it have a record for durability for years to come, if it lives that long. His hopes are the only basis for his statement. We, however, point confidently to accumulated evidence, that exists now, which shows Optimus presses twelve, fourteen, or more years old to be good machines to-day. They have endured, costing little or nothing for repairs. They are yet so good that their owners seem satisfied to keep them in competition with anything now made except another Optimus.

Newspaperdom Pub. Co.
New York City.

Reading, Penn., May 13, 1907

Gentlemen: With reference to your inquiry of the 9th inst., please note that we consider the Babcock Optimus press a strong, fast, well-made machine, which will do the finest kind of register work accurately. Our 29x43 is frequently run at a speed of *2250 per hour. Our 43x60, which is nearly twelve years old, has cost us nothing for repairs. Access to forms and cylinder is very easy. The delivery feature was probably the determining factor in our selection of the machine.

Trusting this will be of service to you, we remain,

* Guaranteed speed 2400.

Respectfully yours,

Albright & Shenton.

SET IN BARNHART OLD STYLE.

THE FUCHS & LANG MFG. Co.

Machinery

and

*Supplies for Lithographers
and Printers*

29 Warren Street : : : NEW YORK
328 Dearborn Street : : : CHICAGO
150 N. Fourth Street PHILADELPHIA
Factory and Machine Works / RUTHERFORD, N. J.

OWNERS OF
**Emmerich & Vonderlehr
Machinery**



SOLE SELLING AGENTS FOR

The McKinley Perfection Distributing Roller

**Improves
Your Work
Saves Ink
Gives Perfect
Distribution
Simple but
Effective**

IF YOU HAVE NOT TRIED ONE, LET US SEND YOU ONE ON THIRTY DAYS' TRIAL

A FEW TESTIMONIALS

GENTLEMEN,—We have had in use for several months seventeen Perfection Distributing Rollers furnished by you, which we find a very valuable attachment to our presses. We cordially recommend them to the consideration of any one feeling the need of improved distribution on the inking roller of printing or lithographic presses, and are confident any one purchasing them will be satisfied with the result.

Yours respectfully,

THE STROBRIDGE LITHOGRAPHING CO.

Per N. W. STROBRIDGE.

GENTLEMEN,—The Perfection Distributing Rollers which have been in use in our establishment for some time have given excellent results.

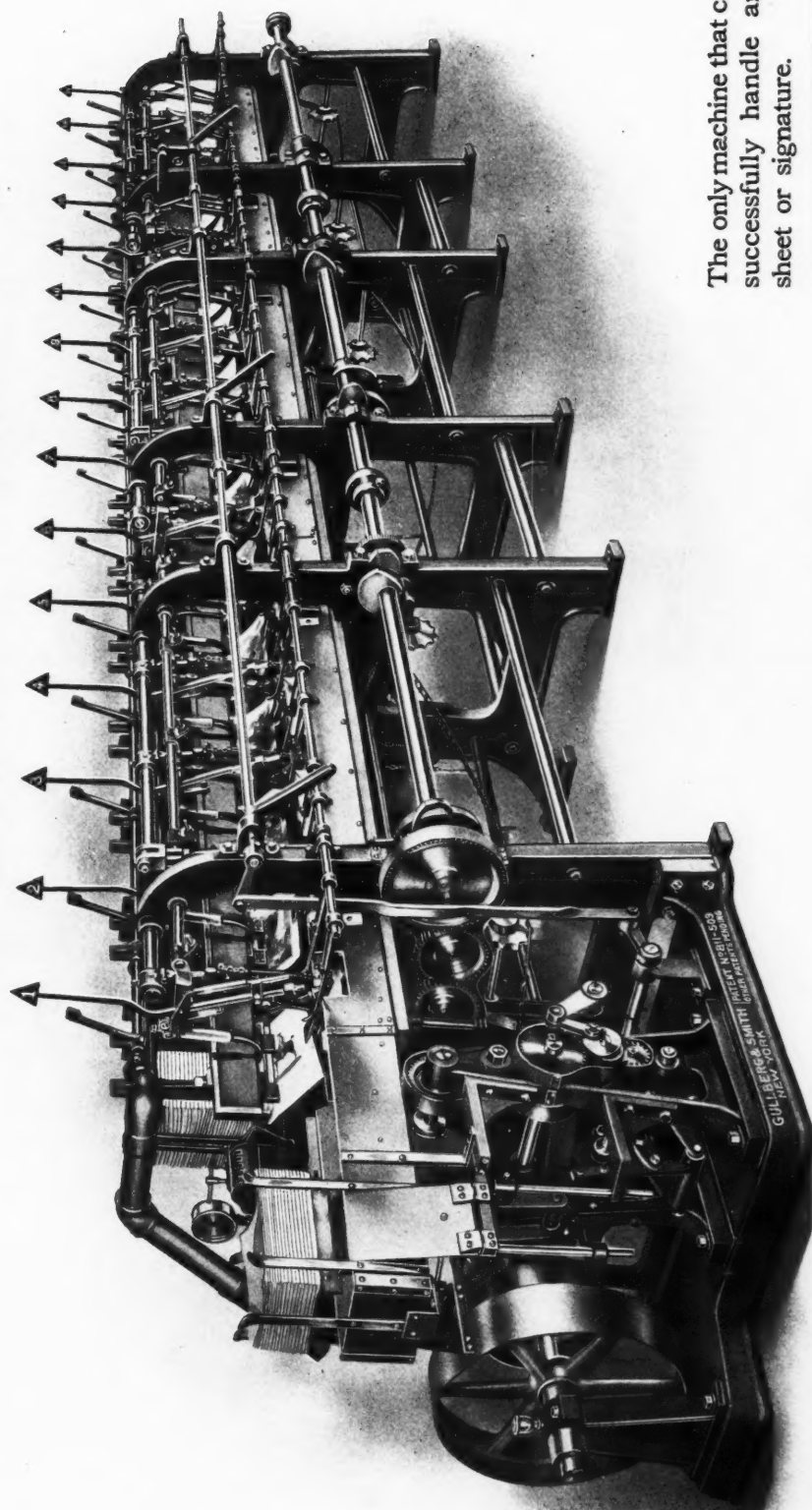
The ink is distributed over a much greater surface, and we find we are using less ink and obtain a greater amount of impressions since we have been using this attachment on our presses. We can highly recommend them to all users of printing and lithographic presses, and have no doubt that they will give entire satisfaction. Very truly yours,

THE AMERICAN FINE ART CO.

MANUFACTURERS OF

HIGH-GRADE PRINTING INKS

THE BOOK GATHERING MACHINE



The only machine that can
successfully handle any
sheet or signature.

BUILT IN ALL SIZES.

GULLBERG & SMITH, 478-80 Pearl Street, New York, N. Y., U.S.A.



Dennison's Quality Argument

When a man comes to you for Shipping Tags, don't let him use cheap ones. There is nothing in it for him but lost goods—there is nothing in it for you but lost reputation.

Show him a Dennison Standard "P" Quality Tag—let him try to tear it, soak it in water, test the writing surface, try to pull out the eyelet; then, as a clincher, ask him to consider the difference in service with the difference in cost. This line of reasoning has built up the largest tag business in the world. There is no secret about it—we simply want you to share the returns.

Dennison Manufacturing Company
The Tag Makers.

BOSTON
26 Franklin St.

NEW YORK
15 John St.

PHILADELPHIA
1007 Chestnut St.

CHICAGO
128 Franklin St.

ST. LOUIS
413 North 4th St.

Start with the Early Fall Months

Be the first in your locality

Publish a high-class magazine in your home town. We tell you how

WE furnish 64 pages of illustrated fiction and special articles. These pages are printed in standard magazine size, then folded and sent out in loose sections, ready for binding together with your local reading and local advertising sections.

We also furnish a new cover each month, in colors, with space left at the top for printing in the name of your magazine. Advertising space on the covers is left blank for you to sell to your local advertisers. We also sell a 16-page illustrated advertising sheet, on which are printed illustrations covering practically all lines of business to be obtained on a good local magazine. You get a franchise for the exclusive rights to both the **BROOKS MAGAZINE SERVICE AND THE BROOKS ILLUSTRATED ADVERTISING SERVICE.** Our Company has demonstrated by years of experience that the plan we offer is practical and successful, and we have condensed this experience into a book which we want to send you. It tells the main details of magazine publishing, gives plans and prices to be charged for local advertising, the cost of production and estimated profits. You can make from \$150 to \$250 per month with very small working

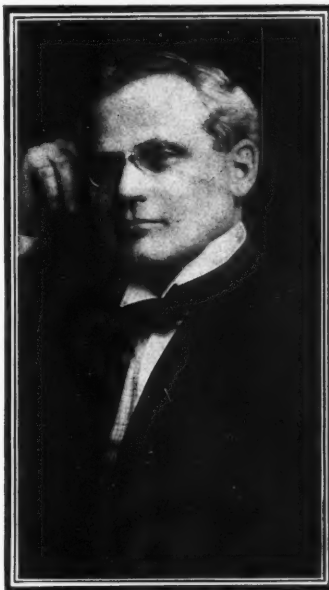
capital. If you are already publishing a monthly periodical you can enlarge and improve it by changing the form to fit our service. If you are running a printing office you can put out a monthly magazine without adding to your monthly expense, and thereby increase your net profits.

If you are an advertising man, here is your opportunity to become your own publisher in a new field. Or, if you are in some other line of business or profession and wish to make a change to get into a field where there is practically no competition, the

BROOKS MAGAZINE SERVICE

is worth your immediate attention. Any one with energy, fair business experience and good reputation can take up this work and make it pay handsome returns. We have a competent editorial staff to assist you with suggestions in handling your local literary

features, and our advertising and circulation departments will assist in pushing circulation and advertising. Our book on magazine publishing and samples of magazines using our service will be sent on receipt of ten cents to cover postage. Write at once and secure a franchise for your territory.



JAMES W. BROOKS
President and Editor-in-Chief

The Brooks Publishing Company

Granite Building, St. Louis

"Good Rollers"

Practical Men and Methods



**The Buckie
Printers' Roller Co.**

Established 1869

Oldest in the West

FACTORIES

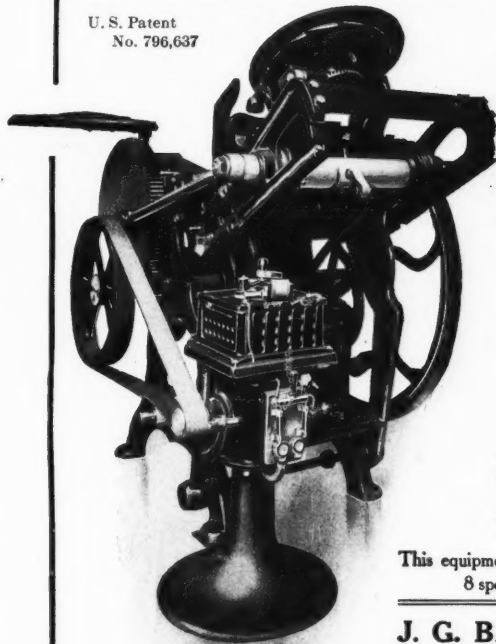
Chicago, Ill.
396-398 S. Clark St.

Atlanta, Ga.
33 Cortland Street

St. Paul, Minn.
466 Jackson Street

The Combination Motor Equipment

U. S. Patent
No. 796,637



Base,
Motor,
Speed-
Regulator,
Starter,
Switch,
Fuses,

All in
One

Made in
 $\frac{1}{4}$ H. P.
 $\frac{1}{2}$ H. P.
1 H. P.

110, 220, 500
Volts D. C.

110, 220
Volts A. C.

This equipment gives you
8 speeds.

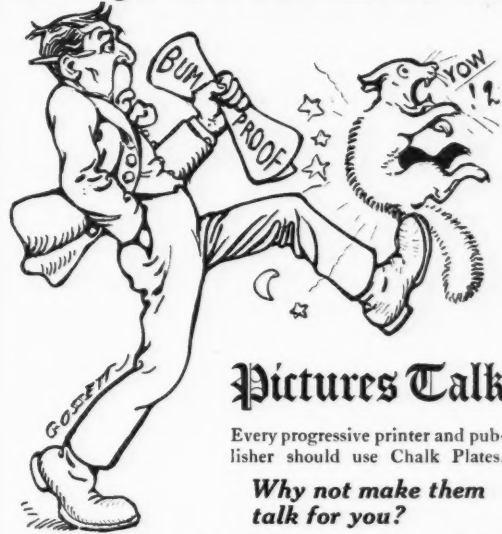
**J. G. BARR
ELECTRIC CO.**

ST. LOUIS
9 S. 10th Street

CHICAGO
34 S. Clark Street

SAN FRANCISCO
18 Fell Street

Don't get mad and kick the Cat



Pictures Talk

Every progressive printer and publisher should use Chalk Plates.

**Why not make them
talk for you?**

They are simple, quickly made and inexpensive. Tell us your needs and **WE WILL SHOW YOU HOW** to make your own illustrations and stereotype standing matter. Double your forms and save presswork. We guarantee your success. Write us—our experience will be of value to you.

A full line of Tools and Machinery for Engraving and Stereotyping. Complete outfits for rubber-stamp making.

HOKE ENGRAVING PLATE CO., St. Louis, Mo.
111 FLEET STREET, E. C., LONDON, ENG.

ACME WIRE STAPLE BINDERS

**Acme
Binder
No. 6**

Patented in Europe
and the
United States.

**"The Best Automatic Wire-Stapling
Devices on the market"**

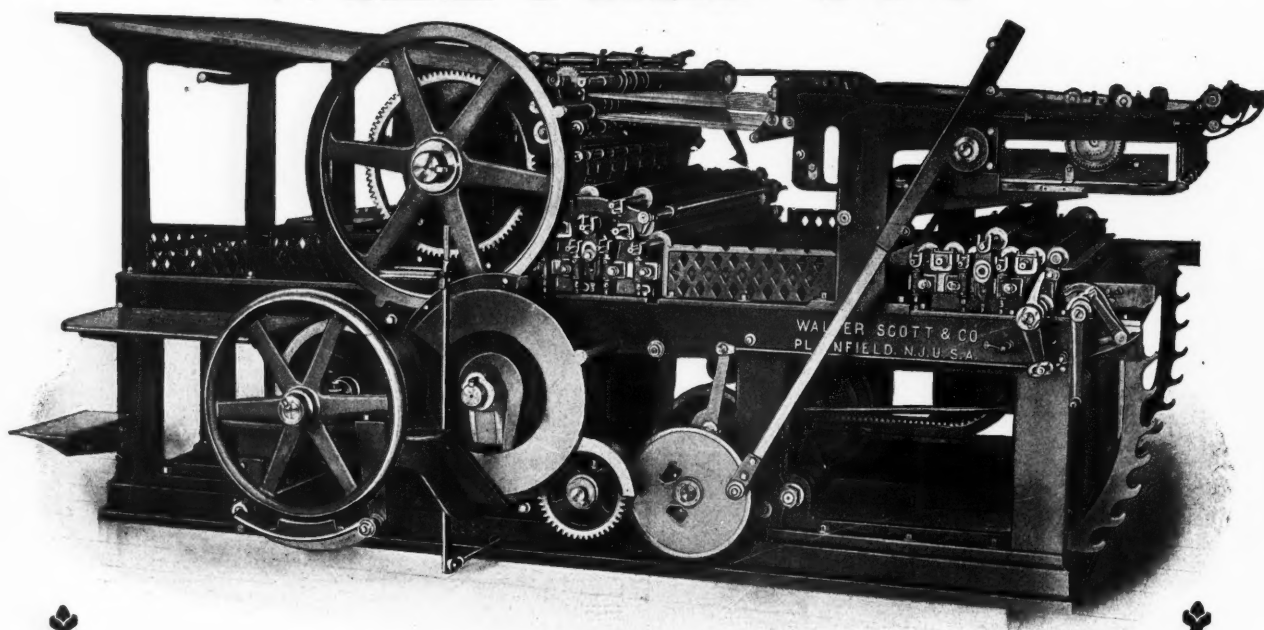
Operated by hand or foot power.
Equipped with Automatic Clinching and Anti-clogging
Devices.

Full information promptly furnished on application.

ACME STAPLE CO. Ltd.
500 N. 12th St., PHILADELPHIA



"You feed a Scott and a Scott
WILL FEED YOU"



All presses print equally well when they are New
The SCOTT Stays New
Perfect To-day, To-morrow and Forever

Scott Direct-Drive
LATEST IMPROVED
Two-Revolution Presses

OUR ILLUSTRATED CATALOGUE
WILL BE SENT UPON REQUEST

NEW YORK OFFICE, . . . 41 Park Row
CHICAGO OFFICE, . . . 321 Dearborn Street
ST. LOUIS OFFICE, 112 N. Fourth Street
BOSTON OFFICE, . . . 7 Water Street
Cable Address, WALTSCOTT, New York

Walter Scott & Co.
Plainfield, New Jersey, U. S. A.

UNEQUALED SALE

of the best line of **REBUILT PRINTERS' MACHINERY**,
all on my floor at the very best prices and terms.

- 825 — 27x35 Potter Drum, 6 folio, 4 rollers, air and tapeless.
845 — 43x56 Cottrell, 4 rollers, table dist., front fly delivery, air springs.
866 — 26x36 Campbell, 2 rev., 2 rollers, rear delivery, 7 folio, fast press, wire springs.
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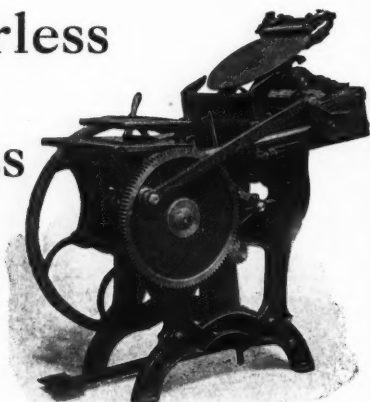
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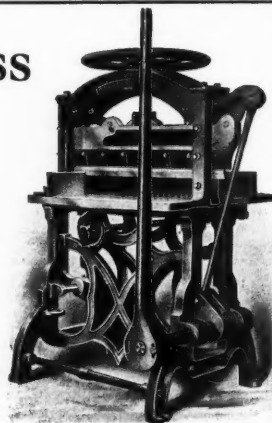


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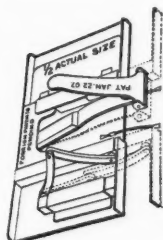
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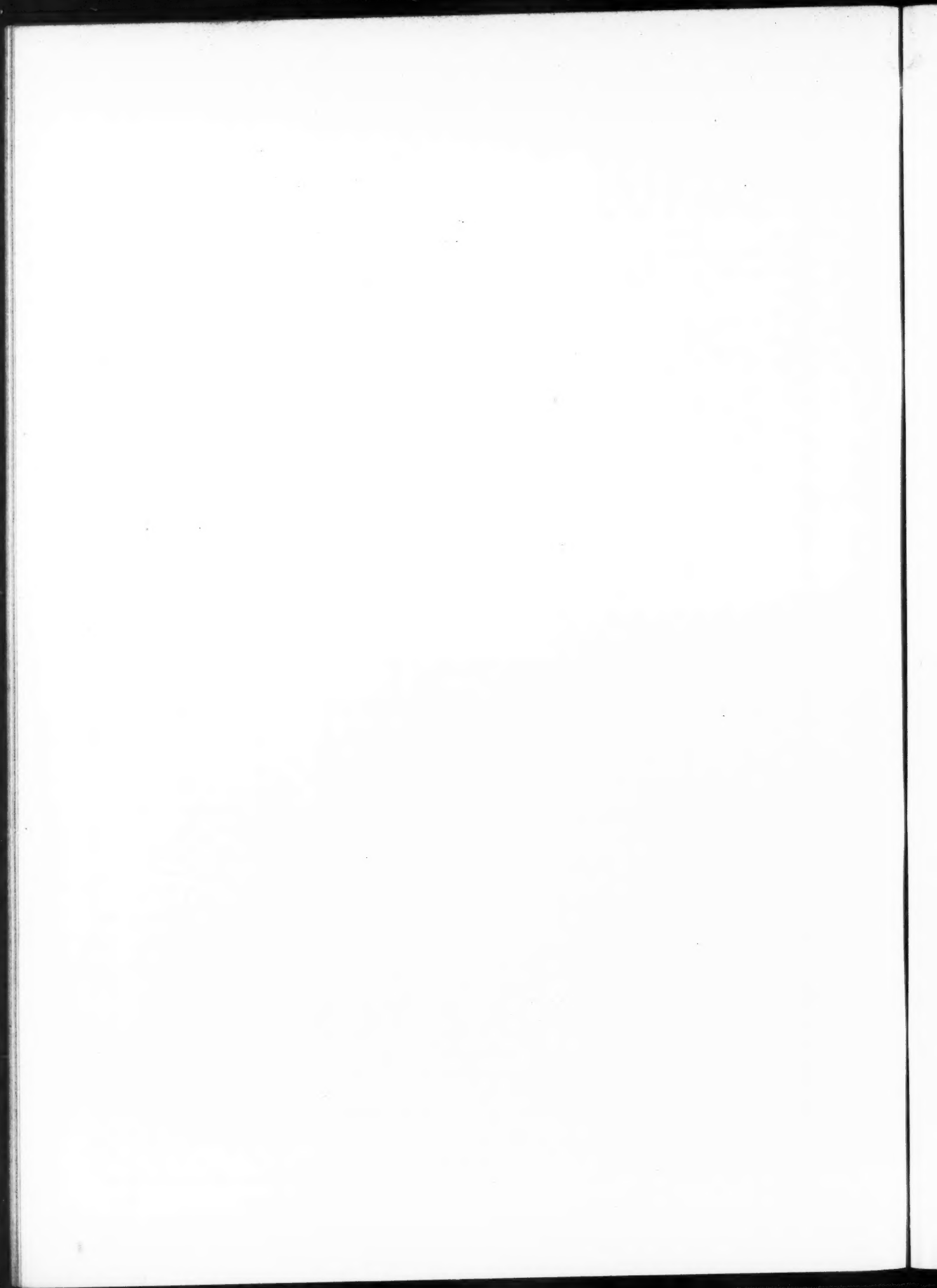
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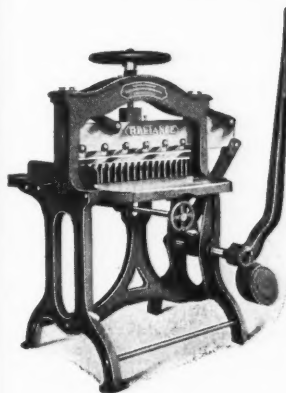
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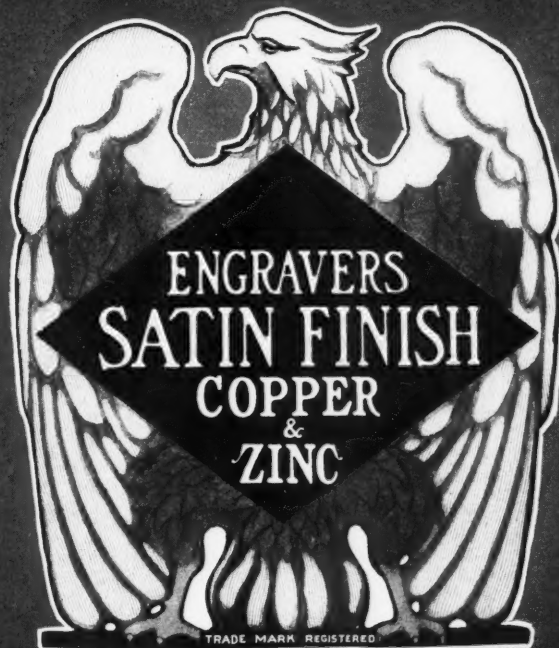
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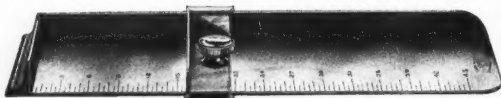
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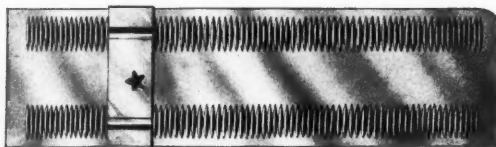
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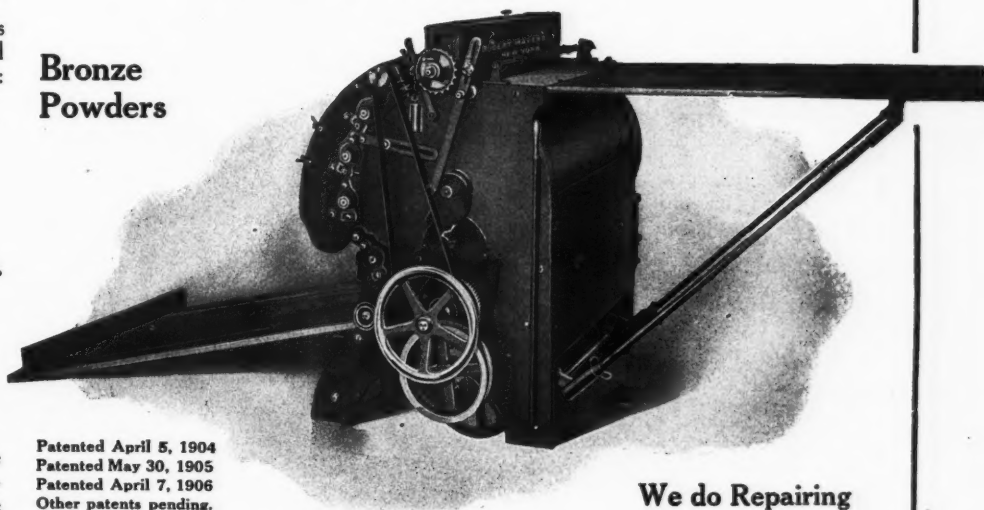
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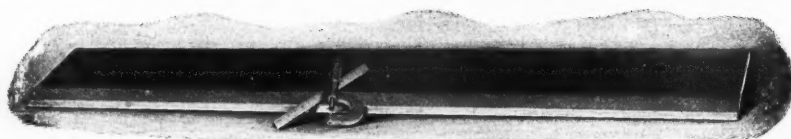
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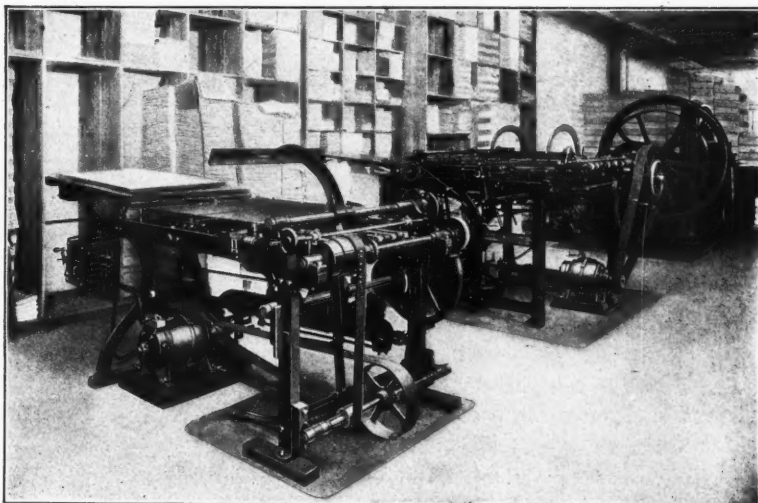
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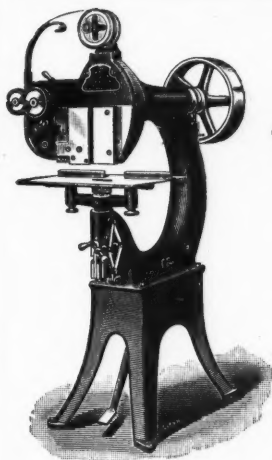
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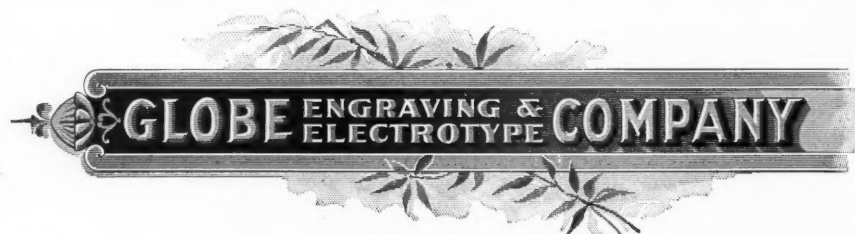
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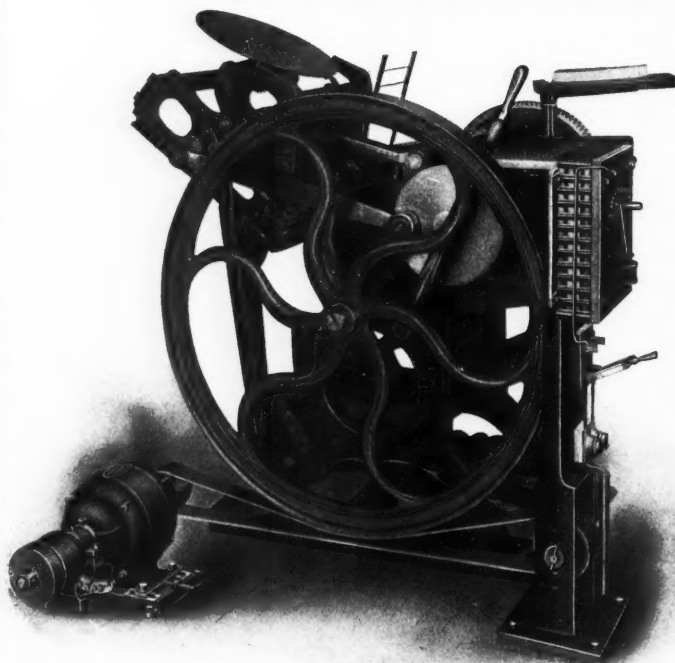
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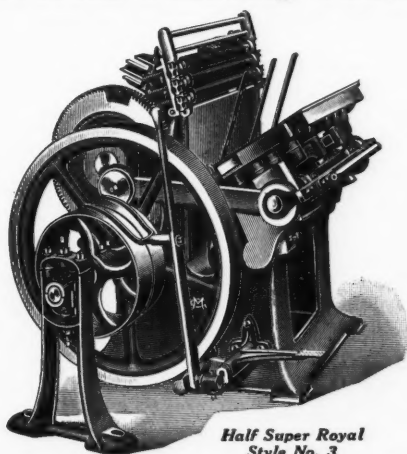
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TORONTO, CANADA

Quick as a Flash



In any part of a line of Roman the operator can compose a word in Small Caps, Boldface or Italic, by touching a lever which throws in the two-letter attachment.

Quick as a Flash

The upper or lower magazine can be thrown into action by the touch of a lever and two entirely different faces are ready for use.

Quick as a Flash

In less than a minute, if a still greater variety of faces is required, either lower or upper magazine can be moved, and a fresh magazine can be put in place in a remarkably short space of time.

A wide, ornate border of stylized leaves and vines surrounds the central text block.A large, decorative initial 'C' in a Gothic style, with intricate flourishes extending into the left margin.

to be content with
small means - to
seek elegance ra-
ther than luxury
and refinement rather than fash-
ion - to be worthy not respect-
able and wealthy not rich - to
study hard think quietly talk
gently act frankly - to listen to
stars and birds to babes and
sages with open heart - to bear
all cheerfully do all bravely -
await occasion hurry never - in
a word to let the spiritual un-
bidden and unconscious come up
through the common - This
is to be my symphony.

William Henry Channing



THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXXIX. No. 6.

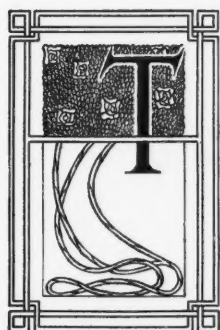
SEPTEMBER, 1907.

TERMS { \$3.00 per year, in advance.
Foreign, \$3.85 per year.
Canada, \$3.60 per year.

DISCURSIONS OF A RETIRED PRINTER.

NO. XIV.—BY QUADRAT.

GLEANINGS FROM AN OLD SCRAPBOOK.—APPRECIATION OF IDEAS WHICH FAILED.—
MEMENTOES OF SIXTY YEARS OF TYPOGRAPHICAL PROGRESS.



THE first cylinder press used in the United States was imported from England in 1825. It was a Napier, purchased by the *National Intelligencer* of Washington. At that time Major Noah, publisher of the *Sunday Times and Messenger*, was collector at the port of New York, and he, being curious to see what such a machine looked like, invited Richard March Hoe, then working for his father, the first Robert Hoe, to erect it in the customs-house. The Hoes duplicated the Napier, and in two years' time were selling cylinder presses. Their success in this new enterprise induced them to send Mr. Newton to England to investigate the status of various printing-machines, and his observations, combined with the remarkable inventive ability of Richard M. Hoe, resulted in developments which twenty years later made R. Hoe & Co. the leading pressbuilders of the world. Many years passed, however, before the cylinder press was considered to be good enough for the execution of fine printing. The first power printing-press invented and built in America was the product of Daniel Treadwell, of Boston, in 1826. It was a platen press, with a horizontal reciprocating bed, operated by a horse circling around in a track thirty feet in diameter, attached to an overhead wooden beam operating crude gearing, an apparatus similar to the whim used for hoisting in the early days of gold mining in California. The press was located

inside the horse track. The platen was double royal, the largest ever made up to that time, and the mechanism was so crude that at the point of impression the horse was almost jerked off his feet, and it was found necessary to use two animals, each working half a day. A day, however, in good old Boston was regulated by daylight to a large extent, and in summer was sometimes seventeen hours long. Down to 1837 the two principal printing-offices in New York city, Harper's and Fanshaw's, used horses or mules to operate their machines. It is not so very long ago that certain firms ostentatiously advertised themselves as "steam printers." To-day a "steam" printer is a back number. This first Treadwell Press (happily named) was bought by Nathan Hale, the leading Boston printer of that time, and the father of the distinguished and venerated Rev. Dr. Edward Everett Hale, now chaplain of the United States Senate. Eight Treadwell presses were built and operated in Boston, although the speed was less than six hundred impressions per hour, and two men and two horses were required to work each press, but in 1829 along came Isaac Adams with a better platen machine and stopped the circling. For fifty years the Adams press was deemed the best for fine printing. When I first visited Boston in 1882 more Adams presses were in use than any other. Ten years ago several of them were in use in the plant of Harper & Brothers in New York. In 1858 Adams sold out to R. Hoe & Co., who continued the Adams business at East Boston, and Adams retired to his native town, Sandwich, New Hampshire, where he died in 1883, worth \$3,000,000. The cylinder

press to do fine work is a comparatively recent machine.

The Rev. Mr. Hale was born in 1822, eighty-five years ago, and was seven years old when the first cylinder press was built in this country. It is very probable that he saw the first power presses in operation in his father's shop. Reflect on what has been achieved within the span of one ordinary lifetime! Consider what effort, what thought, what successes and what failures have combined to make present conditions as they are. What will happen during the next eighty years? It is not improbable that in 1987 the present great



Bruce's New York Type Foundry, as it stood from 1818 to 1907, with entrances at No. 13 Chambers street and No. 13 City Hall place. Recently demolished.

typographical machines, our rotary presses, the Linotype and Monotype, even types themselves, may be regarded with as vague an interest as we now bestow on the veritable "one-hoss" Treadwell machine.

These reflections result from the examination of a big scrapbook which recently came into my possession, relating consecutively to typography from 1837 to 1897, kept systematically by three generations of one family eminent among American printers. It contains hundreds of original documents and thousands of judicious clippings from contemporaneous publications, the whole forming an interesting chronicle of those times. Here, for instance, are the cards of invitation or admission, the menus, and the reports of nearly all the celebrations and dinners held by printers in New York city, commencing with a

dinner of the New York Typographical Society at Niblo's, January 17, 1853. Next day the newspapers had verbatim reports. In those early days these celebrations were managed by the employees' society, and the leading men in the trade and in public office assisted. This society had a library of three thousand books in its rooms on Broadway, between Reade and Duane streets. It was the predecessor of No. 6 Typographical Union. On this occasion, George Bruce, the type-founder, presided, and tells us that when he landed in Philadelphia in 1805, that city was blessed with five daily newspapers, one of which was embarrassed with a circulation of two thousand copies a day. To expedite delivery a double team of operators was employed on a hand press, each team consisting of a pressman, an inker (using hand balls), and a sheet flyer or taker-off, relieving each other every fifteen minutes, and attaining the speed (scarcely credible to one who has worked on hand presses) of five hundred impressions an hour. In the early part of last century the *London Times* surpassed all papers in circulation, and although flat-bed cylinder presses were used, it was necessary to set the last forms of each issue in duplicate to enable the presses to meet the demand. At this 1853 celebration over six hundred ladies and gentlemen attended, and the very first toast was to "The Ladies." I have attended several printers' banquets in latter days which would have been improved by the presence of the ladies. It was the fashion then to have numerous toasts, twenty to thirty, at banquets, and in responding to the tenth toast the speaker advanced the sentiment: "*Quod enim munus Reipublicae afferre majus meliusve possumus quam si docemus atque erudimus juventutem!*" which was most vociferously applauded, as it well deserved to be. These "before-the-war" celebrations, and those following, which were generally managed by Mr. T. L. De Vinne for the master printers, were distinguished by jollity, good sense, good speaking, and fully merited the ample space accorded to the reports by the printer-publishers of the daily press.

The contents of our scrapbook tell of more failures than successes in the struggle for improvement, but also prove that the few successes were aided and encouraged by and built upon the failures. To those whose projects failed let us do honor in proportion as they persevered and experimented and blazed the path for the fortunate successful. Take the type-revolving printing-press of Richard March Hoe, which in 1846 put American printing machinery in the front rank throughout the world, and made its inventor forever famous. The type forms were imposed in turtles and fastened on a central cylinder, against which as many impression cylinders, from two to

ten, as were required, revolved. The progress of that idea is followed in our scrapbook, which takes us back to 1831, when John Bruce invented and patented a biscuit- (cracker) making machine in which the design and name of the maker were imprinted by types and blocks fastened on a central cylinder. This machine was exhibited for several years at the American Institute fairs, and interested many printers. Major Wilkinson and Azor Hoyt attempted to apply the idea to printing-presses, but without success, and Hoe solved the problem. John Bruce met with financial misfortunes and went to California, where he died in 1874, fully aware, as a letter in our scrapbook proves, that he had unconsciously done a great service to printers. The first perfecting press was made by a Mr. Pratt for the Brooklyn *Daily Advertiser* in 1853, and only cost \$500, producing one thousand five hundred perfected sheets per hour. William Bullock originated the automatic or web rotary perfecting press in the early sixties. He was killed in erecting one of his presses in 1867. It became the task of R. Hoe & Co. to bring the rotary perfecting press to its highest point of excellence, but as late as 1869 our scrapbook has a clipping from the New York *Tribune* of an article furnished by R. Hoe & Co., which says: "The inherent difficulties in the way of making a distinct impression upon both sides of a moistened sheet at once are so great that R. Hoe & Co. do not believe 'perfection printing' can ever be made to wholly supersede the present style."

It was the introduction of curved stereotype plates that made the perfecting presses possible. These plates were first used, on the London *Times*, in 1855, one hundred and twenty-six years after the first invention of stereotyping by William Ged of Edinburgh. I have a copy of the first book printed from stereotyped plates, published in 1736. After Ged died the art was remembered but not used, in Scotland, until, at the beginning of the nineteenth century, Earl Stanhope paid £800 for instruction in making plates, and proceeded to improve the method. It was from Wilson, a London printer who worked for Stanhope, that David Bruce, who journeyed from New York to London in 1812 for the purpose, received instruction in stereotyping, so that he first introduced the process in this country in 1813. In 1816 Apple-gath took out a patent for curving flat stereotype plates after they were cast. In 1855 the Dellagana brothers, born in Switzerland, arrived in England with the papier-maché process, and contracted with the *Times* to cast its forms. In our scrapbook we find a report from Thomas N. Rooker, printer of the *Tribune*, to Horace Greeley, dated August 4, 1856, containing two letters from Dellagana Brothers, the first dated in the *Times* office, the second at the Stereotype Foundry, 61

Red Lion street, Clerkenwell, London, where a business in platemaking was commenced in 1856, which continues to the present time. The columns of the *Times* were stereotyped singly "as it would be impossible to wait until a whole page is composed." How very often that word impossible is used and disproved. They offered to sell a stereotyping plant to the *Tribune* for £400, and to send one brother for one year at £12 per week to superintend and instruct American operators in their secret. The *Times* paid them £12 per week to superintend, and they retained their secret. They also offered to stereotype the *Tribune* under contract for 2s. 6d. (60 cents) per column, and furnish material, and pay wages, the plant and rent to be paid for by the *Tribune*. Mr. Rooker prefers the last proposition, and figures the weekly cost at \$270, or \$14,040 per year. Mr. Rooker's recommendation was not adopted, and in 1859 we find a letter containing a proposition from Francis F. Ripley, endorsed by Mr. Rooker, offering to stereotype the *Tribune* for \$168.48 per week, after rebating for metal. It was not until 1861 that the *Tribune* was stereotyped. Mr. Charles Craske, still in business as an electrotyper in New York, contracted with all the New York dailies in that year to make curved plates for them. In 1856 the aggregate weekly circulation of the *Tribune*, daily, weekly and semi-weekly, was two hundred and sixty-two thousand copies. The London *Times* had a morning circulation of sixty-five thousand.

When our scrapbook was begun all type was cast in hand molds, and here we trace the progress of typemaking and typesetting machines with samples of the actual results. In 1861 there is a clipping about an invention for making types from glass, and this report has been revived periodically since that time within the memory of all readers of our trade journals. In 1865 an Ohioan tried to introduce a type-case in which all the boxes were made singly and of glass, so that any box might be handled and cleaned separately. In the eighties another Ohioan tried to introduce a type-case made of wood pulp. In 1852 the New York *Sun*, under a heading, "The Type Industry Threatened," says: "The invention we are about to describe does away with movable types. A steel punch can be made which will reproduce a raised letter on a flat surface of copper, or other soft metal, as well as one which leaves the letters sunken. A sheet of copper one-eighth inch thick and as wide and long as a column, is introduced into a machine in which the steel punches are controlled by a series of keys representing the alphabet, arranged like a piano. A more full description can not be given until the foreign patents are secured. If the invention operates as well as the inventor assures us it will, we shall immediately

introduce it into the New York *Sun* establishment. The imagination can scarce conceive the importance of such an invention as this." From that time on the type industry has been "threatened" annually, and yet, despite the introduction of so many machines which have gone far beyond the threatening point, there are more types made in the world to-day than at any previous period. Mortal men are not successful as prophets. In 1867 M. Nelson's Stereotype Printing Machine excited the typefounding interests. His punches indented into clay, "forming a matrix from which stereotypes could be taken." If a wrong punch was used, you just plugged the indentation with clay and made a new matrix. This invention went through many phases, one of which was exhibited at the Centennial Exhibition of 1876. The specimens in our scrapbook are so poor that one hesitates to believe the project got financial backing, but there is probably no line of invention in which so many millions of money have been sunk as in machines to abolish the typefounder. In 1872 a citizen of Chicago, Mr. Julius Silversmith, M. A., invented types "which will last eight or ten times as long as ordinary metal types, although equally as cheap." The *Chicago Tribune* says: "We learn that Professor Silversmith will at once erect a number of his machines and establish a factory in this city for the manufacture of copper type. We can not at this moment estimate the immense results that may accrue to the printing fraternity from this important invention, which to our mind appears practical and feasible." This was a machine which rolled out copper strips to the size of the body and width desired, cut off pieces from the strip about the height of a type, and stamped the character on one end with a drop weight. "No skilled labor is required, and each machine only requires one horse-power to drive it." The *Chicago Tribune* did not place an order for this type. I think that Nelson's plan of making indented clay matrices had something to do with the inception of the Linotype, in so far as James O. Clephane was concerned in it. In 1876 he engaged Ottmar Mergenthaler to work on a machine designed by a Western inventor. Mergenthaler's first machine indented by punches into a continuous strip of matrix paper, cut into lengths the width of a column from which the page could be cast. That was a long way off from the actual Linotype. It took four years to learn that the indented matrix was not practicable, and in 1880 Mergenthaler hit on the plan of composing matrices. This machine was first practically used in 1888 on the New York *Tribune*. If Mr. Nelson had not invented a matrix-composing machine which was a ridiculous failure, it is very probable that neither Mergenthaler nor his Linotype would

ever have been heard of in the printing world. Who shall say that failures are not useful?

Early in the history of printing, plans for setting logotypes instead of single types were published. In America logography attracted several inventors, whose plans are preserved in our scrapbook. In 1861 John H. Tobitt published a pamphlet advocating combination type, and his combination lower-case, a diagram of which is shown. It will be seen that there are fourteen combinations. In 1877 Bailey's Combination Type Sys-

m	ff	be	omé	u	ed	er	it	is	in	of	th	at
j		o	de	e						f	g	ff
i		and	d									to
r												
z	l	m	a	h		o	y	p	w	.	en	quads
x	v	u	the	t	3 em sp.	4 em sp.	a	r	re			quads
q												

Diagram of Tobitt's Combination Type-case, showing his system of logotypes.

tem was published, and was so highly endorsed that many thought it would supersede single types. The prospectus for a company to undertake the manufacture of the types and cases has such phrases as "Splendid Triumph!" "A fast compositor by the old method, in a short practice with the combinations doubles his speed and becomes the champion compositor of the world." There is an affidavit that Andrew M. Rubel, a compositor on the Boston *Transcript* whose ordinary gait was 1,200 ems an hour, after six weeks' practice set 2,250 ems an hour, and "it is confidently expected that he will attain a speed of 3,000 ems an hour," and that too "without special exertion." Oh, what a fine world this would be if all the promises of all the prospectuses had been realized! A diagram of Bailey's case showing his elaborate system of combinations is reproduced. I think Mr. Albon H. Bailey eventually became one of the proprietors of the old New England Type Foundry. Cut from the Boston *Daily Advertiser* of October 20, 1869, is an advertisement of the Metallic Compression Casting Company, at the foot of which we read "The plate from which this is printed was copied from type made by the Boston Type Foundry, No. 55 Water street, James A. St. John, agent, and cast in brass." This plate, 9 by 12 inches, is set in plain and ornamental types and borders, from nonpareil up, and prints as sharply and evenly as new types. It seems incredible that such a plate could have been cast in brass. There is also in our scrapbook an advertisement of L. Prang & Co., set in solid pearl, on which it is stated that it is printed from a brass "stereotype." It is explained that fine potter's clay is used for the mold and the metal is injected at the

bottom under great pressure by a piston moving in a cylinder. I can not help thinking that there was misrepresentation in this matter, as, if the examples were genuine, there is every reason why such an art should be in lucrative employment at the present time.

Here is a copy of the first New York *Herald*, May 6, 1835, form pages, each 8¾ by 13 inches. The advertising rate was 50 cents for sixteen lines of agate per issue, or \$30 per year. The rate for sixteen lines in the *Herald* of to-day is \$4.80 for one issue. Horace Greeley advertises that he started the *New Yorker*, a literary weekly, "in March last." It was not successful. In 1841 he

My old friend Geer, of Hartford, would be interested to see a bill of lading for five packages of type shipped by Hartford boat to his father, M. E. Geer, in 1842. In 1847 Francis Hart, then at No. 4 Thames street, advertises his printing-office for sale for \$7,000, and prints an inventory, in which he says: "The subscriber wishes to engage in some active health-promoting business, in order that before he dies he may enjoy the pleasure of eating and drinking in moderation without suffering the pangs of dyspepsia and that he may know what it is to have elastic spirits and a clear head, if indeed it be not too late." His was one of the leading job offices of that day, making a specialty

A. H. BAILEY'S COMBINATION TYPE SYSTEM . . . Boston.
(PATENTED)

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may	ble	can	dis	Court	ful	ough	her	ive	Sun	Sat	Dr	Ma	ness	ous	pos	o	tho	tran	then	what	is	who	e	a	e	!	!
all	been	com	der	Cap	Gen		his	its	Hon	Rev	Dr	men	not	cut	pre	pro	tre	tle	that	what	you	who	i	i	i	i	z
are	but	can	day	Co.	for	ght	have	ing	ed	Boy	Mr	man	nor	our	par	per	ter	tion	this	was	We	with	i	i	i	i	
A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z	&	San
a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x	y	z	A	St Uni
u	b	c	d	e	f	g	h	i	j	k	l	m	n	v	p	q	r	s	t	u	v	w	x	y	z	t	San Hart

bl	cl	ct	fl	qu	ju	kn	m dash	hair	nt	tr	al	au	el	ea	il	al	oo	ph	i	z	s	s	s	o	p	s
br	eb	dr	fr	gr	ke		n dash	thin	ng	th	ad	ag	ed	ev	ic	oc	ow	pl	rd	rm	sh	sp	wr	o	s	
by	cy	dy	ff	gy	hy	ly	my	ny	ty	ab	ac	ec	ex	ir	os	ot	pr	ry	rt	sy	st	wn	t	*		
bu	cu	du	fu	gu	hu	lu	mu	nu	tu	ap	ar	ep	er	ft	op	ut	pa	ru	rs	su	ss	wa	t	i		
bo	co	do	fo	go	ho	lo	mo	no	to	as	at	ee	et	is	or	ur	po	ro	rn	so	se	ven	ye			
bi	ci	di	fi	gi	hi	li	ni	ri	ti	am	an	em	en	in	on	up	pi	ri	vi	si	m qds	we	wi			
ba	ca	da	fa	ga	ha	la	ma	na	ta	3m Spaces			the	ee	if	of	us	pe	re	ve	se					
ba	ca	da	fa	ga	ha	la	ma	na	ta	3m Spaces			and	.	im	ob	un	pa	ra	va	sa					Quads

Diagram of Bailey's Combination Type-case, showing his system of logotypes.

started the *Tribune*, and George Bruce supplied the plant without any cash being paid. So long as Greeley lived no types other than Bruce's were used on his paper. I am told that in the beginning of the *Ladies' Home Journal*, its proprietor became heavily indebted to several merchants who were lenient, and as a reward these merchants have a monopoly of certain profitable orders for supplies. The type for the first *Herald* was supplied by E. White & W. Hagar, and was machine cast, as their advertisement states. A short time later Hagar separated from White, and in his advertisement guarantees that none of his types are cast by machine.

Many old printing, typemaking and printing-material firms are recorded in our scrapbook.

of railroad and steamboat work. I am reminded that in the first New York *Herald* the editor boasts of the preëminence of the State of New York, in having one hundred miles of railroad and 560 miles of canals. Mr. Hart had 218 cuts relating to railroads in his inventory, and many more relating to steamboats. He had one 23 by 28½ Hoe cylinder, three hand presses, one card press, and a Ruggles plow-knife cutting machine. He had six hundred and fifty pounds of long primer, and an average of four hundred pounds of brevier, bourgeois, small pica and nonpareil. Mr. Hart did not sell. As I turn to our scrapbook I find three copies of *The Printer's Miscellany*, printed by Francis Hart & Co., 63 Cortlandt street, in 1859. It was in that year Theodore L. De Vinne

was promoted from a foremanship to a partnership, and it is most probable that he edited this early printers' paper. It is excellent reading even at this time. I turn the pages again and find a notice in 1877 clipped from the *Tribune* of the death of Francis Hart, and although he had not sold his business during these thirty years, it is good to read that "he lived to enjoy the ease and leisure that follow well-directed industry and acknowledged ability." He entered a printing-office at the age of twelve, was born in 1815 at New Bedford, Massachusetts, and began business for himself in New York in 1838. In 1880 our scrapbook has a copy of an advertisement showing that Theodore L. De Vinne, as executor for Francis Hart, 63 and 65 Murray street, is selling, under a judgment, types belonging to a delinquent mercantile agency, the first item of which is thirty-five thousand pounds of agate. The value

tune, by a successful type business, and by shrewd investments in real estate. This typefoundry was erected on city property and Bruce paid \$150 a year for the lease. In 1864, as appears from a poster preserved in our scrapbook, the city sold this and other real estate at auction. The land on which Bruce's typefoundry stood was supposed to be worth about \$6,000, and Mr. Bruce thought it hard that he was compelled to bid \$14,000 for it at this sale. The property was sold in 1896 for \$175,000, and the present owner now asks the city of New York \$750,875 for it, and will probably receive not less than \$500,000. When Lawrence Johnson bought the Ronaldson Type Foundry, in 1833, he operated it in a building he owned, which originally cost him less than \$3,000. That property was sold for its real estate value only this year to the proprietor of the *Ladies' Home Journal* for \$175,000 paid in cash to the Johnson heirs.



The typefoundry of James Conner, erected in 1832, as it appeared in 1838. The building is still standing.
Reproduced from an old bill-head.

of the material sold, at old-metal prices, was \$4,335.65 as stated in a memorandum in Mr. De Vinne's handwriting, and it was bought in by Francis Hart & Co. for \$3,115. Afterward another move was made to Lafayette place, where the old firm still exists, second to none in fine printing, as Theodore L. De Vinne & Co. Mr. De Vinne's name occurs scores of times in our scrapbook, and always in a commendable, public-spirited manner.

As I write, the city of New York is demolishing two honorable old typefoundries for the purpose of improving and enlarging the entrance to Brooklyn bridge. Here is a picture, which we will reproduce, of the famous Bruce typefoundry, 13 Chambers street, taken in 1864. It is an exact picture of the premises as they stood one week ago in the place which will know them no more. This building was erected in 1818 by David and George Bruce. In it George Bruce amassed a large for-

Typefounding was a much more profitable business fifty years ago than it is to-day. The prices of types were higher, and rentals, wages, metals and other materials much lower, while the demand was an ever-increasing one. Thomas MacKellar entered the employ of Lawrence Johnson as foreman of his composing-room at a wage of \$13 per week, with a promise of an advance of \$1 per week per year for three years. He ultimately became the principal owner and died wealthy. Alexander McLeester worked for Johnson as moldmaker for \$12 a week, and an advance of \$1 per week per year. He afterward was joint owner of a typefoundry and died wealthy. Wages before the Civil War in typefoundries were just about one-third what they are to-day, and twelve hours was a day's work. But, to come back to our subject, in the next block to that in which the Bruce foundry stood, the old Conner Type Foundry is being demolished. James Conner and his

sons were interesting personalities, and deservedly popular in their days. The sons of James Madison Conner, Charles S. and Benjamin Franklin, are still in the business, the first as manager of the Baltimore branch of the American Type Founders Company, and the latter as senior in the firm of Conner, Fendler & Co., of New York. In an obituary notice of James Conner, in our scrapbook taken from the New York *Herald* of June 1, 1864, it is stated that he had made his arrangements to start in business in Baltimore in 1827, but a fortunate accident induced him to open in New York. His first location was on Frankfort street, near Pearl street; his second at No. 1 Murray street, corner of Broadway; his third was in a building he erected for himself on Spruce street, near Gold street; his fourth was in the building still standing at the northwest corner of Nassau and Ann streets, which he erected, paying \$7,500 for the land, the building costing \$12,500. It was designed for a typefoundry — the Franklin Type Foundry — and also for a residence for his family. This shows good progress in less than ten years on the part of one who commenced business in 1827 with a capital of \$3,000. In 1838 the firm was Conner & Cooke, and we reproduce from a bill-head dated March 26, 1838, preserved in our scrapbook, a woodcut of the Conner building last mentioned, a picture also notable as having been engraved by the celebrated Alexander Anderson, the father of wood engraving in America. James Conner met with business reverses, but soon reestablished his typefoundry at 29 Beekman street, and shortly before his death, in 1861, removed into the building at the corners of Centre, Reade and Duane streets, which he and his sons erected and owned, known as the United States Type Foundry, a picture of which, reproduced from an old print, is shown herewith. The elder Conners, while very liberal in their expenditures, all became wealthy.

There is not space enough here to do more than inadequately summarize the remarkable contents of this well-kept scrapbook. The sale inventories of the typefoundries of Peter C. Cortelyou, William Hagar & Son, and Hobart & Robbins' New England Type Foundry, with the prices paid and the names of the various purchasers; the inventory of the business of E. R. Webb, which was purchased by Vanderburgh & Wells as one lot for \$9,250 on September 15, 1864; the various announcements and cards of the first merchants in types and printing materials in San Francisco, Charleston, Richmond, St. Louis, Milwaukee and Chicago; copies of first issues of well-known newspapers; the newspaper bibliographies of California, Kansas, Louisiana, and other States, compiled prior to the Civil War; a specimen of the work of the very first typewriting machine,

done in 1873, on the Sholes & Glidden machine, for which James Densmore of 4 Hanover street, New York, was the agent, and which is now known as the Remington; the simplified spelling advocated by Samuel N. Dickinson, the typefounder, which required an alphabet of thirty-four characters; the price-lists of printers and typefounders; the tariff controversies; the failures; the successes; the needless alarms; the unheeded warnings; the veritable day-by-day his-



The typefoundry of James Conner's Sons, as it stood from 1861 to 1907. Recently demolished. Reproduced from a woodcut of 1865.

tory of our art and craft; invaluable mementoes of those who sowed in all the States of the Union that seed the harvest from which we are reaping so abundantly and in most instances with so little realization of what we owe to the pioneers.

(To be continued.)

WHEN THE PAPERS STOPPED.

In this morning's paper I was attracted by a heading, "No papers — No Business." It referred to the suspension of all daily papers in Butte and Anaconda, Montana, because of a strike in the printing trades. "The business of merchants has dropped from twenty-five to fifty per cent," the article goes on to say; "some of the large department stores which carried page advertisements in the papers claim their business has fallen off sixty per cent; and some other lines of business, like dentists, jewelers, etc., have almost entirely been wiped out."

You see, advertising has a *news* value. The situation in Butte proves the point. The article might well have been headed "No Advertising — No Business." —A. W. Shaw, in *System*.

Written for THE INLAND PRINTER.

PROBLEMS IN PRESSWORK.

BY GEORGE WAGENLANDER.



RESSWORK problems which have been discussed in THE INLAND PRINTER from time to time have been deeply interesting to me as a practical pressman. Having some positive ideas on some of these subjects and having overcome some of the difficulties mentioned in previous articles, I add my quota to that of my fellow pressmen in further advance of the general interests of the trade.

The pressman is exposed to much undeserved criticism many times because he is not able to discern and remedy defects in presswork the causes for which are extremely obscure. The employer expects that uniform good work shall be produced at all times. He puts a large sum of money into a press and expects profits. He wants the machine driven to its capacity for the profits—and for a time he may get the profits, but at the expense of the press. The pressman has the forms hustled to him, rushes them on, hurries the make-ready and runs off the work, and the faster he does this the better his reputation as a pressman. After doing this on ordinary work for six or eight months, an extraordinary form comes and a little trouble is experienced. Then it is a case of rush and bang again on ordinary work for a couple of months more and when the extraordinary form again appears, the troubles are increased. Why? Is it wholly the press manufacturer's fault? I say no, not as much as the printer's. This press was "brand-new" and "didn't need any adjustment," and as a consequence it is gradually getting away from the principles of construction. Though I admit some faults, I honestly believe that the press manufacturer will overcome them before the printer is weaned from the foolish idea that a new press needs no adjustment.

What comprises the pressman's knowledge? Fast under and over laying, setting fountain, rollers, grippers, shoo-flies, stripper-fingers and sheet-bands; and timing of guides. These are very seldom adjusted, only when the action becomes so bad as to make adjustment absolutely necessary. The pressman is not to blame, because this is what is demanded by his employer. His salary is based on turning out printed goods, and the faster he can do this, the more solid is his reputation as a pressman.

When the printer's profit-earning propensities have driven his employees to reduce his plant or investment to a junk heap in a few years, he is as prompt as the little boy who says, "It was the other boy who threw the stone which broke the window," by shifting the blame on the machine manufacturers. In this instance I refer to print-

ing machinery from the top to the bottom in general and the press in particular.

The average craftsman has no time to get more than an elementary knowledge of his machinery, and if I had not had a natural love for machinery and put in my own time in studying it, I could not write on the subject.

If you make a brief study of the history of the printing-press, from fifty years ago to date, you will see that the manufacturers have toed the mark from time to time by making adjustable parts of the press the friction of which had a bad wearing effect on relative parts which are necessarily stationary.

How many firms take advantage of improvements, especially in the line of adjustment?

We will say this up-to-date machine has been running about six or eight months on ordinary work and the pressman is probably carrying one sheet more by this time than he carried at the start. If he were to adjust the impression, the employer would cuss, "That's a brand-new machine—I don't want it touched," or "we're too busy to do that now," and thus the stitch which would save nine is unknown in the pressroom. How absurd, I say, if a press has had one month's steady work; though scarcely perceptible, it is not the same as when the erector left it, and it will not begin to remain solid until all the bearings have received that oiled running gloss; and the parts which give have stretched their limit and been promptly adjusted. After about a year of following up bolts and making impression and adjustments, the press takes on solidity and you will find that your troubles are few. Always bear in mind that when something needs adjustment you must make it now—some other time is never.

In speaking of the two-revolution press, I consider the impression mechanism and reverse air-cushion adjustments of greatest importance. Too little attention is given to the air chambers. All speeds are run on the same amount of air pressure; if they are not set to a nicety—just enough, not more nor less than required by the speed—the wear on the bed movement and its relative parts at the reversing points becomes something alarming in a year's time. The average printer has been content with thinking that this has nothing to do with the printing stroke. Let us see. Take, for instance, the Century and old-style Miehle bed movements; with too much cushion, the bed's momentum is exhausted an inch or two before reaching the dead center. Now the power to further compress the air until it is carried over the center is required from the large and small gear. This required force becomes greater, until the center has been reached; then the expansion of the surplus compressed air throws the bed back against the movement. In carrying the bed

to the center, two or three teeth on the large and small gear get an enormous amount of wear. On the other hand, with not enough cushion, the wear occurs right after having passed the center, being equivalent to a slight stop, and the gears are over-worked at that point. The small gear making a number of revolutions during the printing stroke, its badly worn teeth must communicate their loss to the large gear, and the large one in turn must carry it to the printing stroke. One reason why little or no attention is given the cushions is because when the machine is new it takes the centers easily, with scarcely a warning to the pressman, until the teeth are worn some, and no amount of cushion adjustment after that will replace the loss those teeth have previously sustained.

I will try to turn a bit of light on the thumping of the cylinder in the columns. It is several years since I commenced figuring on this nightmare. My theory was that the cylinder took the bearers at regulation speed, then a momentary halt until it climbed the first row of pages, on the impression a little slower, then the thump with a slight increase of speed as a result of release from impression, another halt to climb the next set of pages, and so on. In other words, I thought that the printing of a heavy form with the cylinder set in the usual way consisted of two different kinds of jerk and one distinct natural action. By careful observation of electric motor sparks, I finally came to the conclusion that I was right. This being the case, the jerking motion would be equally destructive to the press as well as the type; a good deal more destructive than if the cylinder were set to the bearers at a given pressure, said pressure being gauged by the heaviest form you ever run on the press.

I now made comparisons. Have you ever considered that the actual impression line on a sixty-four-inch press is but a fraction of an inch? For argument's sake, I granted one inch. Now if you were to fill the bed with type from bearer to bearer, without allowing for margins or chase, you would only have 64 by 1, or sixty-four square inches at a given pressure per square inch. Take a 13 by 19 Gordon, put on just an average form — say a full type-set page 8 by 10 or eighty square inches at an equal pressure. Does it not seem preposterous that you are requiring more work from a little Gordon every day than you seldom, if ever, require from your big sixty-four-inch cylinder press?

Now, if your heavy form should require two thousand pounds of pressure, I reasoned that if the cylinder were set to the bearers at a pressure of two thousand two hundred pounds, your thump and consequent wear would be gone; of course a wood-bearer being out of the question,

your cylinder would take the bearers at a pressure of two thousand two hundred pounds, and your heavy form would not budge it. As soon as the cylinder took the form, two thousand pounds would be carried by it, with a remaining pressure of two hundred pounds on the bearers; at the end of the first set of pages the two thousand pounds would be again transferred to the bearers without the thump. Now, the usual cylinder setting not having the required amount of pressure for that form, to get it you add sheets. Every one is aware of the fearful effect on type and plates, but probably few have stopped to figure out the damage to the bed movement, especially on a press where there are a great number of forms the same size, bringing the thump in the same place with each form.

Having reached the end of my theory, it remained for me to put it into practice. This opportunity came to me last year on three presses — Miehles. These presses had been receiving strenuous work for about four years up to that time. The pine flooring being covered with zinc perished with a sort of rot, putting the presses out of plumb, and it was decided to take them down, cut out the flooring and put in concrete. I took down and put up these presses with the utmost care. They were 39 by 53, 39 by 53 and 29 by 41, respectively (I will refer to them as 1, 2 and 3 in my discourse), old-style angle-roller drive and bed movements. I will not go into details of erection, as I have already taken too much space, but will give cylinder settings and the results obtained.

No. 1, the usual way, bearers off, gauged with standard gauge hard to push through; pried piece of hard wood between bed and cylinder, using same to lift cylinder and at the same time press down the bed. This left me about the thickness of a light top sheet; more drawing down (lock-nut must be tightened every time before trying with gauge, as tightening it makes a difference of a folio); tapered bearers slightly at starting and leaving points, gauged and underlaid bearers one sheet forty-eight-pound paper to make type height; running now about six months, difference of tympan between eight-page form size of THE INLAND PRINTER (no cuts) and heading form, one sheet; slight thump in gutters.

No. 2, same as No. 1; but instead of prying with wood gauged bearers, tapered same as No. 1; packed, one board, one manila top sheet, six sheets S. & C. book, and another top sheet. I now put on eight-page form, allowing packing to give one sheet. I gradually brought the cylinder down to a printing impression, feeding two sheets; in doing this, everything else running in connection with the cylinder will have to be carefully observed as you go along. I then lifted the form

and put level on cylinder; found O. K.; cylinder down on bearers, adjusted dip screws; readjusted intermediate gear and segment; then put straight-edge on bed to see whether amount of pressure required on bearers caused bulge of bed; found perfectly level. Results—running now about seven months; all work so far run requires same amount of tympan from lightest to heaviest form; no extraordinary heavy forms have been run since putting up. Decided improvement over No. 1.

No. 3 set the same as No. 2, but instead of putting on an average form I put on a heavy form for the final cylinder setting; packing, one board, one top sheet, five sheets S. & C. book and another top sheet. Results—running now about six months; same amount of packing for all forms; will run sixteen pages solid type-set matter, 4¼ by 7½, without thump, and is doing the work as well to-day as six months ago.

On this press I was safer in applying my theory to the limit than would have been the case in No. 2, because within two inches the bearer edges are supported by tracks, whereas on No. 2 the bearer edge has no support within six inches.

No. 3 was two sheets low in the center, from which I understand it was that way ever since put up. It did not come to my knowledge until one month before taken down. A couple of hours' intelligent use of a few wrenches would have fixed it, as both bed and cylinder were perfect; but apparently it was cheaper to put three overlays on ordinary forms for years, where one now gives better results. It probably was also a healthy proposition for type and plates to have the cylinder covering more space in the center than on the ends.

I would have liked to have a heavy half-tone form put on No. 3 in order to observe the results; but it was not my privilege to suggest this; besides, all of our half-tones are run on wood bases of a very unreliable quality and the compression and release would cause somewhat of a thump.

Where I find fault with "Unison" is between pressman and press, rather than between bed and cylinder, and the employer himself is responsible for this state of affairs. He demands a man to rush off printed work. He gets him. Then, after two or three years of letting the machine chew off its head, with troubles cropping up with every other form, and the bill for presswork multiplying, he begins to throw up his hands and shout that such or such a pressman ran that job two years ago with but half as much make-ready time, and without any trouble whatever; and the pressman is condemned and, if it happens to be the same pressman, then the press manufacturers are called to account for a faulty machine.

If you are going to let your press run until serious trouble is experienced, you will find, five times out of six, that it is too late to remedy by adjustment.

Of course I have seen a number of presses of faulty construction, but these were faulty from the start and should not have been accepted.

Now in conclusion I wish to say that the future press must have a more rigid bed, that the bearer edges must have a support equal to the support clear across the impression line, and that this support must be on the impression bridge. Wheels on the side frames will not do, because it is impossible to tell you how much the bridge will give under the required impression, and wheels could not be accurately adjusted. Therefore, all the bed support should be on the bridge under the impression line, so that if the bridge gives the give will be equal clear across. Last, but not least, the future press must have steel bearers let into the cylinder the same as bed-bearers, with a special gauge to keep them the right height, for it stands to reason that though we have unison and there is no wear, both the cylinder and bed-bearers will be reduced by compression and will need making up from time to time.

AVOID THE GROUCH—HAVE SELF-CONTROL.

Do you ever get a grouch on? Possibly not, but if so, you are different from a great many business men who otherwise have got an A1 disposition. Sometimes it seems as though a man can't help feeling out of sorts, and at such times it is better for him to quit his business temporarily and go some place where his mood will have an opportunity of passing off.

"A little man rattling round in a job too big for him, is frequently found in the retail store," says the *Commercial Bulletin*. "Once let the work get to coming a little too fast, he gets irritated, then sore, then ugly and then—look out.

"If you answer to that description go out and think it over. Right out there where the sun can fry some of the wrinkles out of your disposition.

"If you have a clerk built on that style watch him.

"You spend money for advertising and you spend time in bringing people to the office. After you get them in the habit of coming, and providing they are good customers make sure that everything possible is done to hold them.

"And above all things guard against the ugly streaks in the dispositions of the staff. Ugliness cuts deep into the customer's memory.

"Do you remember the time you called at a certain wholesale house, when you were at market and a surly employee gave you the impression he was trying to snub you?

"Well, that is the way that surly streak in your store may get onto the nerves of some of your customers."

THAT an ever-increasing amount of print paper is being used by the newspapers of the United States is demonstrated by a report of the Census Bureau, which shows that during 1906 3,646,693 cords of pulp were used as against 3,192,123 cords in 1905, an increase of 454,570 cords, or about fourteen per cent.

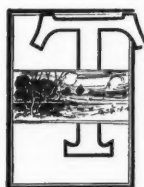
Written for THE INLAND PRINTER.

THE PHYSICAL CHARACTERISTICS OF RELIEF ENGRAVINGS.

NO. XIX.—BY N. S. AMSTUTZ.*

(2) WOOD ENGRAVINGS.

TECHNIC.



HERE is quite a diversity in the technic of engraving machine manipulation, as a perusal of the following will show. A certain wood-working machine subject, by the Advertisers' Engraving Company of Chicago, occupying thirty-six square inches ($4\frac{1}{2}$ by 8) varies from sixty lines per inch, coarsest ruling, to one hundred and twenty as the finest, showing an approximate average of eighty per inch out of twenty-four observed areas. The coarsest lines are found in the nearest foreground and the finest at about a three-quarter point of the depth of the machine in distance. The high lights were rendered with from seventy to seventy-five lines and the first tonal quality adjacent the deepest or dead-black shadows received in some instances sixty-five and in others seventy-eight and eighty lines per inch. The finest lines were made to show small, smoothly finished, unpolished plates. On this subject almost no cross-cutting is done, not even where the lines run into the high lights, excepting where the floor shadows blend into a pure white background. A slightly broken effect of the lines due to overcutting at such points is the method followed with results not at all displeasing. The finest engraved lines or ridges in the regions adjacent to the high lights at 65 per inch were, on microscopic examination of a normal print, found to be .0013 inch wide and the whole width of the printed line was .0026 inch, showing an ink spreading of .00075 on a side, just doubling the width of the engraved ridge. From Table No. G, June, 1906, page 384, it is seen that unit area at sixty-five lines per inch is 2365.4, from which the black-and-white value of this tonal region is determined by comparing the actual area of black contained within a unit square that is 1-65 inch on each side. If such a square is formed so that its sides pass through the centers of two contiguous lines, one-half of each line will be within its borders, hence the effect is the same as though an entire single line passed from side to side. To determine the area of such a line it is only necessary to multiply its width by one of the sides of the unit square, thus: .0026 inch (width of printed line) \times .01538 (1-65th) inch and secure .000039988 square inch, or expressed in ten-millionths of a square inch — 399.8, which is the

portion of a unit area of 2365.4 square inch that is black, and the difference between the two numbers is the part which is white, namely — 1965.6, and these expressed as a percentage of the whole, shows practically eighty-three per cent white, and the difference between eighty-three and one hundred, being seventeen per cent, which represents black. Comparing this with the actual "black" value of the engraved ridge it is seen that the ridge face only has an area of 199.9, which is 8.5 per cent "black" — one-half the value of the printed line; thus the act of printing has doubled the black in this specific region immediately alongside of a pure white area.

The narrowest white lines of graded tints approaching dead black on the engraving are .0013 inch wide and are shown under the microscope on the print as being filled up with ink, while the grooves of .0033 inch width show a filling of only .00075 inch (spreading) on a side of the print, leaving a white line of .0033 — .0013 or .002 inch wide, having a tonal value at sixty-five lines per inch of $.0026 \times .01538 = 307.6$ or thirteen per cent white and eighty-seven per cent black, while the white value of the engraving itself at this same point is found to be $.01538 \times .0033 = 507.5$, approximately twenty per cent, showing an increase of seven per cent. The "high-light" value at the same time darkened 8.5 per cent through printing. If the ridges adjacent pure white areas are to bear a true gradational value without cross-cutting they must be brought to zero width and even slightly overcut so as to produce an overlay effect of an ungraded order. In such a case the line of no width on the printing plane would still receive some ink from the roller and transfer it to paper. In the act of printing this transfer would give the usual spreading action, which is found to average about .001 inch on all sides of a printing area; but since the ridge, normally considered, would have no width whatever—coming to a point—the width of effect on the paper is taken as .001 inch, thus showing a percentage of black of only 6.5 per cent. Such overcutting with the tool set as ordinarily, standing at about 50° to the horizontal, would be hazardous because the lifting action while cutting is too great, occurring just at the time when the mechanical formation of the ridge is least able to withstand it because of its terminating in a sharp apex which easily breaks away, leaving a ragged upper edge, unserviceable for clean printing. Many times this broken effect can be seen on prints made from woodcuts where the region of pure white has been approached, and the overcutting has escaped the engraver because the dimensions are so small that ordinarily the result can not be noticed until too late.

The guide or depth screw, which is placed

*Member of the Royal Photographic Society and Society of Arts, London; in charge of the Inland Printer Research Department, and Associate Member American Institute of Electrical Engineers.

adjacent the graver and whose rounded lower end slides over the surface being engraved, usually has a large disk at its upper end by means of which the graver is made to penetrate deeper or shallower as the operator turns it in one direction or the other. This disk has marks formed thereon which indicate in an arbitrary value the depth of the groove. An experienced operator, however, usually judges results in an indefinite way by the "color." By making careful notation of the position of the pointer on the dial marks, the same tonal value of tint can be produced whenever desired, if the same number of lines per inch are ruled; thus an efficiency in working may soon be

about the same as in the first specimen so far as single lines are concerned, but the unit area is different, for there are ninety parallel-one-way lines per inch in the maximum and minimum tonal ranges, which represent a unit area of 1.90×1.90 inch or $.0111 \times .0111 = 1232$ ten millionth of a square inch, and for the graded areas nearest the blacks, the tone value is found to be represented by white lines .002 wide, which multiplied by $(1.90 \text{ inch}) .0111 = 222$ parts of the whole 1232 as white and 1010 parts black, or eighty-two per cent black and eighteen per cent white, while the dead-black portions obviously have a value of one hundred per cent black.

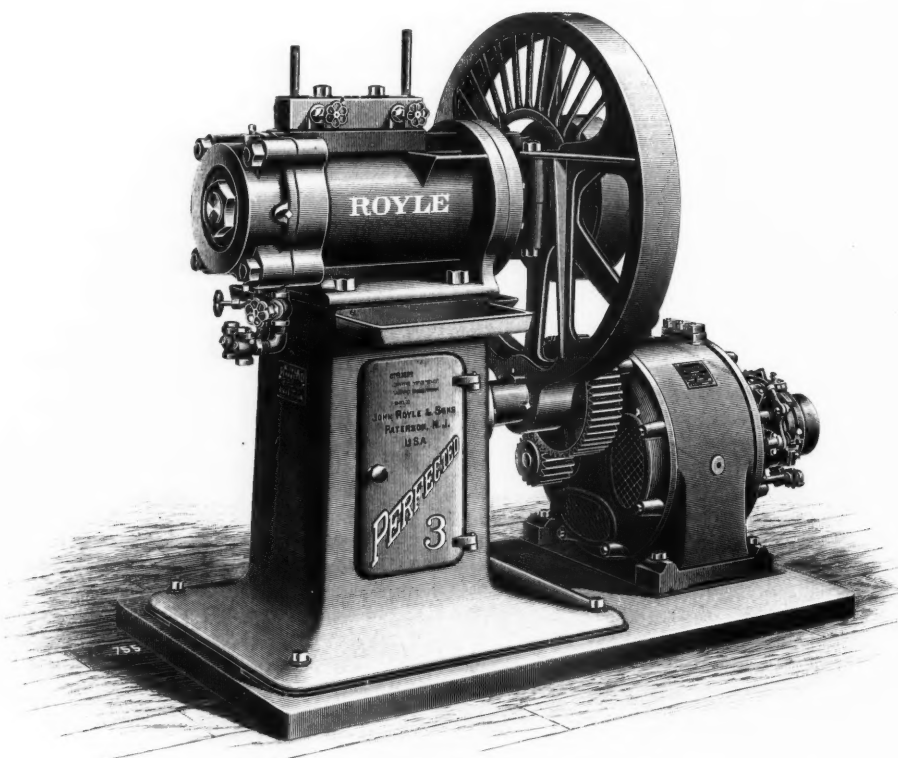


FIG. 110.—Showing a "100-line" wood engraving, illustration of the same subject reproduced by a 150-line half-tone in Fig. 111.

acquired that will stand the learner in good stead and make him master of any condition of tone values that will confront him.

Another specimen engraved by R. S. Peck & Co., of Hartford, Connecticut, showing a letter-head, possesses eighty-five lines per inch in the coarsest part and one hundred and sixty in the finest portion, where radiating lines approached each other more and more as they near the center. The mean of six readings is one hundred lines per inch. On this subject the background is largely made up of cross-cut lines of one hundred per inch horizontally and eighty-five per inch running vertically. The relation of white-and-black values is

The graded areas nearest pure white in the background comprise vertical lines at eighty-five per inch (.01176 pitch) and horizontal ones at one hundred per inch (.0100 pitch) thus making a unit rectangle of $.01176 \times .01000$ inch having an area of 1176. The dots formed by these white cross-lines average $.003 \times .003$ inch and since one-quarter of each of dots is found within the rectangle their combined area is the same as that of a single dot or $.003 \times .003 = 90$ parts out of the whole 1176 that are black or about seven per cent, leaving the white value ninety-three per cent — almost pure white. This subject comprised seventeen square inches.

A third specimen, Fig. 110, by F. W. Dunbar, Boston, comprises twenty-three square inches, the coarsest lines per inch being eighty-five, and the finest one hundred and twenty — a mean of fourteen separate readings being one hundred lines per inch. This subject is a representation of a tubing-machine. The only cross-cutting is found adjacent the extreme high lights of cylindrical surface, not extending into the tint any farther than five or six lines on either the eighty-five or ninety per inch rulings.

The tonalities of the print of this specimen are interesting. On the forward face of the tool-shelf there is seventy-five per cent of white and twenty-

that is taken up by the fine white line passing through the central portion of this area, showing eighty-seven and one-half per cent white. The last two regions have about the same value, but at opposite ends of the tonal scale.

A fourth specimen, by Frederick Thomas, of Philadelphia, represents a wood-working machine used in planing mills. It comprises 37.5 square inches, and it has lines ranging from sixty to one hundred and twenty per inch, showing an average of ninety-two per inch for twenty-four readings. The cast-iron frame of the machine is represented by sixty-five nominal lines per inch running horizontally — actually 66.4, with a pitch of .01506



FIG. 111.—Showing a 150-line half-tone, illustration of the same subject reproduced by a "100-line" wood engraving in Fig. 110. Made from a retouched photograph.

five per cent of black; on the motor-casting below the center the white has dropped to forty-three per cent and the black correspondingly increased to fifty-seven per cent; two or three lines back from the forward edge of the base-plate, directly beneath the motor, the order is again reversed, white predominating with a total percentage of seventy-nine, leaving twenty-one per cent black; on the base-plate edge just above the number "755" there is only thirteen per cent of white, and the deepest percentage of graded black, noted — eighty-seven. The nearest approach to pure white on the cylindrical shading above the name "Royle" is within twelve and one-half per cent

inch and unit area of 2275.; these are formed so as to delicately grade in tone value from the right-hand side high light to a darker shade at the left-hand side. On the facing side of the frame the shadows of projecting brackets, pulleys, etc., are effectively shown with heavy lines at the same number per inch. The tonal values of these areas, on measurement were found to be eighty-three per cent white for the lightest part of the frame, twenty-six per cent white for the darker left-hand extreme edge and seventeen per cent white in the shadows.

Line widths of the fourth specimen are: whites, .0019; grays, .0039, and shadows, .0026 inch.

SHADOWS.

It should be understood that the shadows referred to are not what is generally designated by this term and used in connection with the conventional reference to "shadows" which has come to mean the tonal region immediately adjacent the dead blacks. In many instances the term is misapplied, for they are not usually of uniform tone value and so the wrong use leads to confusion. If shadows are cast by any projecting portion of a subject they will be more or less dense according to the illumination and the amount of reflection they are under. Frequently they fall over structural or other details that must be held and when this is not attained it is said they are lost in the shadows. The general misuse of the term arises when the dead blacks are referred to as shadows. To admit this definition is to place *all* shadows on the same plane of tonality without any gradation whatever, which is an erroneous conclusion.

TONALITIES OF VARIOUS RULINGS.

A quick method for approximately determining the tonal value of different ruling, when made up of single parallel lines only, is to take the even ten thousandths of an inch the lines are apart, from the center of one to the center of an adjacent line as listed in Table No. G previously referred to, and multiply by the width of the line, but should they not be listed in the table any omitted values can be easily calculated by the following method. Suppose there were sixty-six lines per inch and it was desired to know how far apart they were at their center. One would almost intuitively say one sixty-sixth of an inch, which would of course be correct. Now to turn this into ten thousandths is where the difficulty ordinarily comes in, and the first thing to do is to divide one by sixty-six — considering one and sixty-six as whole numbers — and point off as many decimal places in the quotient as those used in the dividend (1.0000, etc.) exceed those used in the divisor (66.) thus in this instance the quotient becomes .01515 inch. This number, when multiplied by itself, gives the unit area or .0002295 square inch, which, expressed in the shorter nomenclature so as to arbitrarily drop decimal places, becomes 2295. representing the whole area at sixty-six lines per inch, of a square whose sides are each 1-66 inch in length. The tonal relation of such a square is recognized by its approximation to pure white, and if its surface is covered by a portion of ink, however small, the square can no longer be called "pure white" because a part of it is no more white. The relation such a part bears to the whole is the measure of the black or color — in black-and-white work, black; and in tint or three-color work, color. This law holds good whatever the character of the

relief surface that forms the printing area; whether its boundary be regular or irregular, round, square, diamond or elliptically shaped, the law of tonality inflexibly ranges the actual area covered with ink in comparison with the adjacent area not so covered, the sum of the two representing some unit or basis of measurement; just as the square foot, square inch, yard or mile may be taken to indicate a starting point when one surface is compared with another. So long as one area is not compared with another such units are superfluous, but the moment the one is measured alongside another some unit of comparison must be used; thus the basis of tonal comparison, except for irregular grain-work, is most easily made the size of a square whose sides are equal to the distance the lines of the engraving are apart.

COMPARISON OF WOODCUT AND HALF-TONE.

There is a radical difference between the interpreting susceptibility of wood-engraving methods and half-tone practice. In the former the size of the printing area (line or dot) may be varied, the direction of its borders changed and its contiguity to other dots or lines modified; whereas, the half-tone dots can only vary in size on the same plate but not in direction or contiguity, as the two latter are defined within fixed limits by the uniformity of the lines per inch.

In order that the comparative value of wood engraving and half-tone work can be noted, the reproductions Fig. 110 of a wood engraving and Fig. 111 of a half-tone are shown on opposite pages. The wood engraving (Fig. 110) is the third subject previously analyzed. The half-tone has one hundred and fifty lines per inch as against an average of one hundred in Fig. 110. The door of the machine shown in Fig. 110 is made at one hundred and fifteen lines, the motor casting at ninety-five, the large gear shield at eighty-five, the upper face of the sub-base at one hundred and ten and the forwardly projecting flange of the machine base at one hundred and ten also, and the vertical lines of the tool shelf are ninety. In this instance the possibilities of a radical change in lines per inch in the same plate are clearly brought out. The directness of interpretation of the mechanical detail is unquestionably in favor of the woodcut. The half-tone has an all-around softness of effect that from a purely pictorial point of view is absent in the other figure, but the general serviceability of the former when lasting qualities under large editions, as in trade-journal advertising, are sought is much superior to the shallower half-tones. Actual measurements of the relative depths of the two engravings are .0017 inch maximum for the half-tone taken in the high lights of the numeral "3," and .0078 inch in the woodcut "3." The maximum depth of

the one hundred and twenty-line tool shelf rendering in a tonal region somewhat less than a middle-tone or gray is .0019 inch. To be just, the difference between one hundred and fifty lines per inch and an average of one hundred must stand for something because, manifestly, a one hundred and fifty-line half-tone would not have as great a depth as one made with one hundred lines per inch. The depth of Fig. 111 being taken in the high lights of the number "3" and the one hundred and twenty-line depth of Fig. 110, not adjacent or in a pure white tone, but at less than half

present, from a false assumption of mystery, under the guise of skill or dexterity. One engraver will interpret the tone value of a given area of a subject with one hundred lines per inch and another will secure the same apparent tonality with only eighty-five lines, while another may use one hundred and thirty to attain the same end. Each man will claim a certain development of technic peculiar to himself and lay claim to a superiority which is more imaginary than real. Neither man, in such an assumed case, will hit the real cause, which is found in an inflexible trigo-

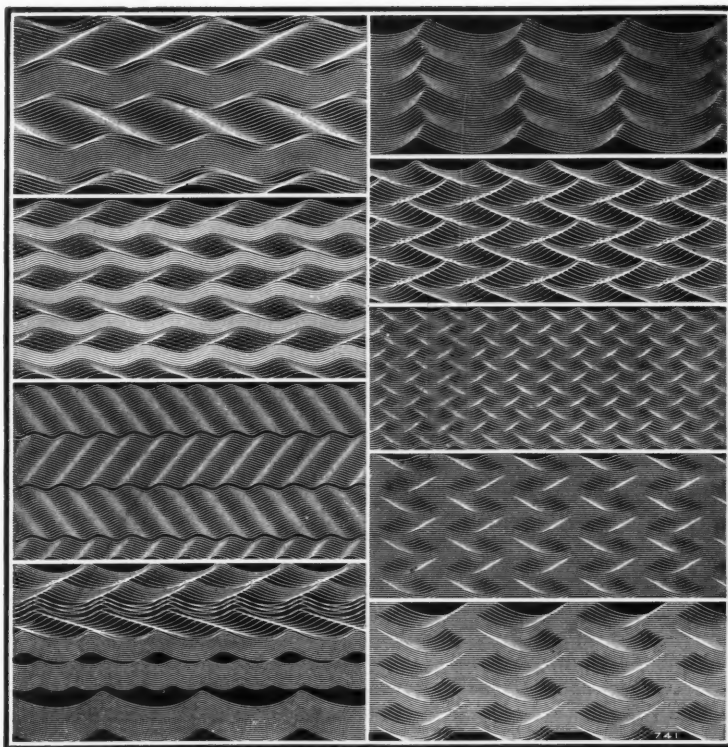


FIG. 112.—Showing various forms of machine-ruled, wavy line effects.

of such tonality, makes the comparison fairly equitable.

The side-by-side study of these two figures shows how futile it is for either the advocates of wood engraving or of half-tone methods to decry each other's process. Just as soon as the calm judgment of the producers and users of engravings will call a halt to sensationalism which relegates, without argument or demonstration, a rival method into oblivion, there will develop a healthy spirit of adaptation which will unreservedly use the process best adapted for each subject, whether it be a wood engraving or half-tone etching.

AN INCUBUS.

The wood-engraving field has unfortunately suffered in the past and does yet in the immediate

present, from a false assumption of mystery, under the guise of skill or dexterity. One engraver will interpret the tone value of a given area of a subject with one hundred lines per inch and another will secure the same apparent tonality with only eighty-five lines, while another may use one hundred and thirty to attain the same end. Each man will claim a certain development of technic peculiar to himself and lay claim to a superiority which is more imaginary than real. Neither man, in such an assumed case, will hit the real cause, which is found in an inflexible trigo-

metric law that makes the resulting tonality depend on the relation between the depth of the engraved groove, the number of grooves per inch and the inclusive angle of the graver used. When the same tonalities are reached at changed lines per inch by different, or the same, engravers it may be laid down as a self-evident proposition that the angles of the various grooves are not the same or that the depth of groove and the consequent width of intervening ridges has been changed. This is the way the differences are accounted for, and not by a certain mystery of manipulative attainment independent of these fundamental laws.

It should be clearly understood that, given the same lines per inch, depth and angle of tool, the same tonality will invariably be produced; or

conversely, at different lines per inch by a change of groove angle, or depth, or both.

MACHINE CONTROL OF TONALITIES.

The adjusting screw of the Royle-Richards machines which controls the depth of engraved grooves has forty-eight threads per inch. If this screw is turned a complete revolution the tool or graver will cut 1-48 inch deeper or shallower according to the direction it is turned. If *less* than a complete revolution is used the change of the point of the graver will also be *less* than in the first case, thus if but a one-half turn is made the tool change will be $\frac{1}{2}$ of 1-48 inch or 1-96 inch. The enlarged heads of such screws are usually divided into ten main divisions, each of which is again spaced into twenty parts, thus making two hundred parts of the whole circumference. When but one of these parts of a whole revolution is used the tool point will only move 1-200 of 1-48 inch or 1-9600 inch, a dimension small enough for any purpose, being almost 1-10000 inch. Arbitrarily assuming a tool have an included angle of 90° , then one-half of the width of a groove formed by it will always be the same as its depth, and where a middle-tone value is desired the ridge left standing between contiguous grooves must be as wide as the grooves themselves.

From this it becomes apparent that the dependence of these functions of width (lines per inch) to the angle and depth are purely mechanical ones and in no degree dependent on the skill of the engraver. The engraver's deftness and ability come into play in selecting the proper combination of such factors to carry out a given interpretation of the tonalities found in his drawing on the wood block. This may be attained, if a given angle of graver is used, by varying the depth or lines per inch, or both; if a given number of lines per inch are to be retained by the changing of the depth or the tool angle or both, or, finally, if the same depth is to be held, the lines per inch and the angle of tool, separately or in a combined manner, will effect the desired result. These remarks apply specially to machine engraving and not to handwork except as to fundamentals, for in the latter case the workman has no machine to indicate the lines per inch or the depth. He has, however, the assistance of the "many-line" gravers or multiple-line tools, as they are sometimes called, to define the lines per inch in the laying of hand-produced tints. The four or five line "shooters" are modifications of multiple-line tools. Having a given "shooter" the tone value will depend wholly on the depth of the grooves because the angles of the grooves and their distance apart (lines per inch) are fixed. In this case he can change the direction of lines to indicate general textural characteristics, but aside

from this and the depth no other changes can be made.

tone values independent of line direction.

Fig. 112 is shown to illustrate the fact that the direction of lines that are equidistant does not change the tonal value, as may be seen in the upper left-hand corner, the next lower section, the lower left-hand corner, the lower right-hand corner and the next section above by bands formed of equidistant lines which only change their direction, more or less. At a distance of about fifteen or twenty inches the individual lines of these bands disappear to ordinary vision and homogeneous tone values take their places. Wherever the lines approach or recede, the depth and tool angle remaining the same, there is a decided difference in tonal value. Incidentally Fig. 112 illustrates many machine-engraved effects that are automatically produced for safety tints on bank checks, drafts, stock certificates, etc.

The different depths of grooves found in Fig. 112, measured under a magnification of 146 diameter, are .0012 inch for the finest lines, .0019 inch for the medium and .0039 inch for the coarsest lines. These dimensions represent the whole depths of the grooves from the apex of the pyramidal ridges to the bottom of the "V"-shaped grooves. When the widths of different lines are found to be proportional to the depth, then it is at once known that they were formed with the same angle of groove. All the mechanical and mathematical features of the wood engraving printing ridges are more readily ascertained than in the case of half-tones, and the wood engraver, in machine operation, has a far greater basis of certainty than the half-tone etcher, because he positively knows that with the same graver, set at the same angle on the machine and ruling the same number of lines per inch, the depths will be identical.

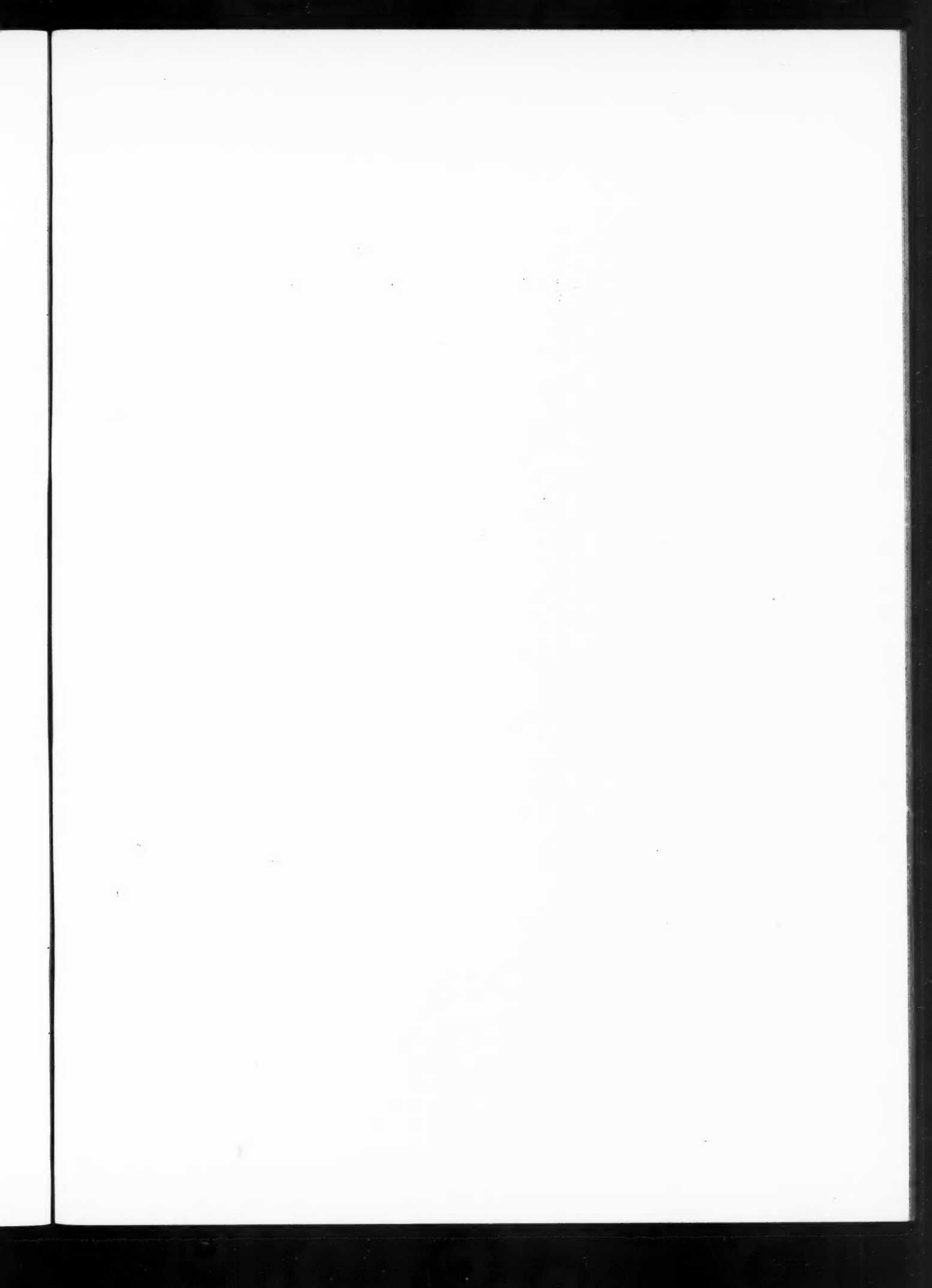
(To be continued.)

NEEDED STRENGTH.

"I have seen many fantastic and humorous advertisements in newspapers during my somewhat lengthy career," once said Col. Henry Watterson, in an address to a convention of journalists, "but quite the most interesting and oddest of these was an advertisement that I chanced upon in London. It was printed in the staid old *Times*, and, as I remember it, ran something like this:

"A young gentleman who is on the point of getting married is most desirous of meeting a man of experience who will take the responsibility of dissuading him from this dangerous step." — *Harper's Weekly*.

ONE advertiser in the *Chicago Daily News* paid that paper \$117,777.64 last year, which is supposed to be the largest sum ever paid to any newspaper by a single advertiser. This is about \$325 an issue.





Color Plates and Printing by
The United States Colortype Co.
Denver, Colo.

A CASTLE ON THE RHINE

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Manufactured by
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A. H. McQUILKIN, EDITOR.

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SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50, payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent to insure proper credit.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. BEERS, 40 St. John street, London, E. C.
JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
G. R. MCCOY & Co., 31-32 Eagle street, Holborn, London, England.
WM. DAWSON & SONS, Cannon House, Brema buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
COWAN & Co., Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipzig, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
A. OUDSHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTRAETEN, 8 rue Joseph Stevens, Bruxelles, Belgium.

EDITORIAL NOTES.

KNOWING those things which irritate a customer and avoiding them are pretty good helps in getting and keeping business.

Now doth the enterprising printer lay his plans for his share of the work that will be given out during the next ten months, and as a preliminary sees that his office stationery and advertising literature are of the best quality.

THE spirit of justice that resides in a common-sense method of settling labor disputes was demonstrated in the award of the National Arbitration Board in the New York controversy. The old scale expired on May 1, and the board did not reach a decision until July 28. In the interim there was no disturbance, there was no nervousness on the part of the three thousand printers involved. They felt they were getting "a show for their white alley," and so went about their business as usual. When the award was announced it was found to be retroactive, and the increases dated from May 1 of this year. Yet there are those who prefer the stand-and-deliver policy to one that bears such fruit.

WE have unfeigned admiration for the enterprise of the London Association of the Correctors of the Press—plain proofreaders Americans would call them, though we are accused of having a weakness for grandiloquence in naming places or things. The regular meetings of the association are full of interest and instruction, but its masterpiece is the annual dinner. To this function leading lights in the literary world are invited, and in accepting the invitation or sending their regrets these distinguished personages usually put the readers on the pedestal they know they should occupy, notwithstanding the low opinion of them entertained by employers and scale committees. On the occasion of the seventeenth annual banquet, the vice-chancellor of Oxford University added this to the chorus of after-dinner tributes: "I need not say that I, like every one else who gets into print, readily acknowledge the great debt to the correctors. I think it is wonderful how well they do their work in the difficult circumstances in which they often find themselves placed." What compensation for the scorn and caviling of the lesser lights, for the vice-chancellor is a gentleman and a scholar and a just man to boot.

AMONG the really great trade educational institutions of the world is London's Bolt-Court School. So efficient are some of its courses that men regularly travel long distances to hear them, and it is credited with five hundred students. Its

beginnings were humble enough, for it was promoted by a handful of trade-unionists, who contributed their mites and endeavored as best they could to reach their goal — increase their knowledge and elevate the standard of work. It is true, they received assistance from those lovers of beauty and the working people, Walter Crane and William Morris, but it was the devotion of the workers that proved the need of such a school and made it such a success that the civic authorities assumed its management. This is typical of scores of somewhat similar instances in Europe, and so far as we have observed, the founders of such institutions are held in esteem by their fellow workmen, while the thinking public deems them patriots of the first class, even if of low social order. There are American unionists with timid souls and bourbonic minds who oppose technical education as being un-this and un-that. They should make haste and learn something of the real forces that have helped Germany to her commercial preëminence and are behind the giant strides made in recent years in the English printing world.

THE necessity for keeping young becomes more pressing as we progress — yes, that's the word. Not only do new methods, shorter hours and high wages militate against old men, but remedial labor legislation appears to have the same tendency. After much agitation British workingmen secured the adoption of a law which compels employers to contribute to the support of employees who may be stricken with diseases incidental to the practice of their crafts or arising from insanitary shop conditions. Some employers' associations allege that society and not the manufacturers should bear this burden, which means that they favor governmental relief for such cases. This can only be brought about after a long contest in the political arena. Meantime, it is expected they will take measures to protect themselves from being heavily mulcted on account of illness and incapacity which may be traced to the exigencies of business and unhealthful working conditions. Obviously, the only way out for the employers is to discharge old, weak and sickly men, and this is what some spokesmen for the workers expect will be done as the effect of the law becomes apparent. This will have a tendency to relegate some easy-going and considerate customs that we are told prevail in Great Britain. Healthy hustlers will be in demand when a vacancy is to be filled, and the employee who shows signs of failing physically will likely get short shrift, for managers will strive to keep the "compensation-for-sickness" account down to the minimum. With the passing of the "life-job" notion, so prevalent across the water, will come a

taste of the strenuous life in the workshop, which may have an effect on the industrialism, for the competition for jobs has had much to do with the productivity of American workingmen. The new law will also have a tendency to encourage the preservation of health and strength among the workers, which will be an unmixed good. What of the old and the weak and the sickly men? This is a hard world for the unfortunate and unfit, but it is improving, and every day it is learning more thoroughly the lesson of brotherhood. Some will be forced and others aided by kindly agencies into vocations in keeping with their physical capacities and needs, while the hopelessly incapable will in time be assisted by society — the Government — not as charity, but as their right, in compensation for the services they or theirs may have rendered to the common weal as members of the industrial army.

PURE PAPER LAWS.

THE misnaming of papers is a growing species of commercial dishonesty which should be made illegal if a law to that effect can be enacted. The market is full of "linen" and "bond" papers which are made of wood pulp. A correspondent sends us a sample of a nice-looking paper sold as fine linen, which is little better than blotting-paper for writing on. He ordered some records for a museum to be printed and framed, and asked his printer to use genuine paper that would last for centuries. The printer made an honest endeavor to fulfill his order, but was deceived by the paper-dealer and the label and the appearance of the paper selected. After the work was delivered our correspondent had occasion to write on the paper and found it an impossibility. No doubt such paper has its uses, but we think the time has arrived when the papermaker should be required by law to properly describe the papers he makes. There is a federal law of the kind affecting the silverware trade. Printers and their customers who wish to use genuine papers should be protected against imitations. We shall be glad to receive and publish suggestions from the paper-makers.

THE COCK AND THE HEN AS ADVERTISERS.

THE cock makes his clarion call at break of day, awakening his hearers to realize the responsibilities and opportunities of a new day, but the hen's advertising has more meaning. She says nothing till she has the goods. Then she does not run a single three-line advertisement every other minute, but she states her case in continuous, uninterrupted advertising. Nevertheless the cock, lending himself more to the decorative feature of advertising, is usually selected as the emblematic figure for that "far-reaching" cry

that means publicity—and sales. A recent advertising campaign for a new brand of cigars has the head and crest of a cock with the words: "Watch This Space." At the proper time, just as curiosity is about breaking down, the name of the cigar is painted in. Another plan of using the cock in emblematic advertising is noted recently in the *National Druggist* which says: "Under the heading 'Eine originelle Reclame,' the Vienna *Drogistenzeitung* tells of a certain soap factory that has recently put on the market a new household soap which they have named 'Kikiriki,' which is supposed to stand for a rooster's crow. To advertise this soap they are sending out through the highways and by-ways handsomely decorated wagons, on top of each of which stands a huge rooster that mechanically crows and flaps its wings at frequent intervals until the machinery runs down."

Incidentally, one may inquire, if advertising specialists say what is true, that advertising writing requires a more careful weighing of the value of words than any other style of composition, where in the literature does the word "rooster" come in? See "Words and Their Uses," by Richard Grant White.

GRAINED ETCHING WITH TINT PLATE.

A VERY fine frontispiece appears in the June number (No. 6, 1907), of the *Archiv für Buchgewerbe* in the shape of a grained etching with an irregular grain similar to that found on a reversed photogravure—one etched for relief instead of intaglio printing. The subject, a lady's portrait in street dress, with trimmed hat, etc., is very effective, showing the process to advantage. The size is 7 by 9 inches and the lighting is more or less à la Rembrandt. In the high lights the grain is more regular than that found in similar tonal areas of a No. 4 Metzograph screen. In the middle-tones the vermicular formation of the printing areas are about the same in both processes and the shadows also hold this similarity. The novel treatment by the engravers, Messrs. C. Angerer & Göschl, of Vienna, consists in the use of a 150-line half-tone with lines running vertically and horizontally. The half-tone dots are of ordinary formation and are printed in a slightly lighter tan color than is usually used in double-tone or duplex half-tone work. The effect is very pleasing; indeed, in some respects—notably softness of gradation—superior to that produced when the tint plate is made with an irregular grain.

THE PURITY OF SPECTRUM LINES.

IN a recent editorial (July 20, 1907), the *Electrical World* refers to this subject by calling attention to an original treatise thereon which appeared in the *Bulletin of the Bureau of Stand-*

ards. The paper considered the purity of monochromatic (single color) light sources as well as their intensity by reference to the sharpness of the spectrum lines (Fraunhofer lines)—or what corresponds to the same idea—the purity of the frequencies of vibration which such lines represent. In a well-adjusted spectroscopic camera or spectrometer, the lines of the visible spectrum appear remarkably sharp and thin, representing what appears to be a high degree of precision and purity in the corresponding atomic vibration. A single complete vibration in a theoretically perfect spectroscope would be indefinitely thin. The thinnest lines that are observed, however, possess a small but appreciable breadth, which may be partly attributed to the imperfections of the optical apparatus used. The remainder is, however, a real want of purity in the relative rate of the vibrations of the color under examination. It may mean that different systems of electrons comprising the field of observation are out of synchronism or out of step. From this supposition one may still further conjecture that a mutual jostling or colliding of atoms may cause some electrons to be accelerated and others retarded so as to make the rates of oscillation vary slightly on each side of the normal or mean frequency position.

In estimating the purity of a spectrum line the article proposes to use, in the case of a pure doublet line, the ratio of the distance between the two lines comprising the doublet to the wave length corresponding to the specific portion of the spectrum that is under examination. Researches show that the degree of purity of the broadest lines varies one part in a thousand to one part in four million for the narrowest lines. These notes will be of special interest to the three-color worker who is equipped with an analysis spectroscope.

NERNST LAMPS FOR COLOR PRINTING.

IN the carrying out of three-color work it is very frequently desirable and necessary to work by artificial illumination, and it is a well-known fact that unless the source of illumination properly renders the color values as nearly similar to daylight as possible, there is a great liability of running either one color or the other out of balance, and in all cases where the output must be increased through the use of artificial light, or where presses are unfortunately located as to an ample supply of daylight, the question of a proper medium of artificial illumination becomes very important. Tests made with various illuminations show conclusively that the Nernst lamps approximate ordinary daylight conditions the nearest of the many artificial mediums in use.

As an exemplification of the principal value of these lamps wherein color-matching, etc., is of

the first importance, it is interesting to note that Marshall Field & Co., of Chicago, have awarded, according to the *Electrical World* of July 13, the largest contract ever placed for lamps for store lighting. The order calls for twelve thousand Nernst glower units.

In order that some idea may be formed as to the size of this equipment the following data are given: The store contains over thirty-eight acres of floor space, served by an army of employees that averages nine thousand persons. These acres are distributed over thirteen floors, which vary in height from fourteen to nineteen and one-half feet, and two and three glower lamps are to be suspended on specially designed pendants hanging from three to five feet from the ceiling — according to height. These lamps were only adopted after various modern systems of store illumination were installed, on trial, in different sections, and put to the most exhaustive tests.

Forty thousand incandescent lamps supported on low-hanging fixtures were formerly used. The energy is to be supplied by the Chicago Edison Company, and the lighting system will be under the direction of Mr. F. J. Pearson, electrical engineer for Marshall Field & Co.

The reason for calling attention to this installation is to give the printer some idea as to the value of these lamps wherein color-matching is involved, for there is no test so trying as that of matching various colors of ribbons or cloths by daylight or artificial illumination. For this reason the use of lamps which lend themselves to the proper interpretation of color values will be of great practical service to the three-color printer, as he does not need to make any special allowance for the color effect of the lighting conditions of his pressroom.

TIME IS THE STUFF THAT LIFE IS MADE OF.

THE eight-hour day or its approximate is the rule for many of the craft and will in a short time be the workday for practically all those living in cities and towns. The trade is to be congratulated on having reached such a high plane. The new order brings with it new responsibilities to every one affected. Palpably the employer is compelled to readjust his affairs to meet the new conditions, and in the view of many he alone has any responsibility of that kind on his shoulders.

But what of the worker, especially the young man and the apprentice, has he no duty thrust on him? We trow he has, and one that, in some aspects, is more important than that imposed on the employer. The wage-earner has at his absolute disposal six hours a week, or 312 hours a year more than he had during the nine-hour period. It is of the greatest importance to him and his how he spends that time, and the craft and nation

are also interested, though in a lesser degree, of course. Is this great volume of precious time to be spent in the pursuit of fleeting pleasure, or is it to be utilized in making men and women better physically and mentally?

In the end the latter will be the result — all but a few concede that. But why not start now and reap the grandest benefits that can be derived from the shortened workday? If the time is employed in the cultivation of an uplifting hobby, it will be preferable to aimless idleness, provided the hobby is not permitted to ride the rider. To show proper appreciation of and enjoy to the limit the boon that is theirs, the eight-hour-day men should employ their time in developing natural elevating tendencies. If one has it within him, say, to write for publication, let him do so on subjects dear to him, as that will stimulate the mind; if there be a lurking passion for botany, give it play within reason, as communing with nature will serve to keep him mentally youthful, physically strong and temperamentally sweet; and so on through the list of human desires. One reason why there are so many sour, crabbed and pessimistic persons on this good old earth is because circumstances have compelled great numbers to follow uncongenial occupations as a means of livelihood; they are square pegs in round holes, and believe the world is out of joint. Every reduction in the hours of labor affords a means of remedying this to some extent. "Too tired and must have rest" is our usual retort to the conscience that prompts activity of this kind. And yet useful and profitable change is the most effective enemy of that tired feeling begot of the drudgery of every-day life. A few hours devoted to an avocation which interests and quickens will make one more fit for the next day's toil and trouble, than will the hot pursuit of that which is known and paid for as "pleasure." As the delights of the hobby drive away the mental cobwebs, it is making easier the solution of work-day problems that perplexed the soul.

As for young men and apprentices, there is no choice. If they would hold their own in the race, they must not waste precious spare moments. The eight-hour day will work a revolution for them. First, it will serve to intensify labor — the capable workman will be in greater demand than ever, while the indifferent one will be shunned as never before. Then, boys of the present day will be expected to acquire more knowledge in their own time than were boys little more than a decade ago, who were compelled to work ten hours a day at their trade. And this is not unreasonable. The journeyman of the vintage of the early nineties speaks unthinkingly and harmfully when he advises a boy of the present that there is no need for home study, because it was not the vogue in

his salad days. The elderly one forgets that he worked ten hours a day while the younger one works but eight — a difference of twelve hours a week or thirteen forty-eight-hour working weeks a year. As we look back there might have been some excuse for the ten-hour youngster pleading relief from toil, but there is none for his eight-hour successor. If he does not supplement shop-work with study, how can he hope to be as well equipped for journeyman honors as was the older apprentice? In a four-year apprenticeship the difference between a ten-hour day and an eight-hour day is one eight-hour working year. From the standpoint of the youth's equipment, this is a very serious drawback, and when the increased demands that will be made on apprentices as we progress is considered, it will be found to be a heavy handicap. Some youths will realize it and fill the gap in some manner by study at a school or by a diligent perusal of trade journals. Those who scorn or neglect such methods will fall behind in the race; they will not be desirable and wanted employees, and that spells misery — hell on earth — for the wage-earner. The elderly men may use their leisure as they please, though the wise ones will employ it profitably; but the young man must husband the spare moments if he would escape being an unhappy, life-long failure.

INDIVIDUAL RESPONSIBILITY.

IN a recent issue of the staid and conservative *Atlantic Monthly*, there appeared an article entitled "The Personal Factor in the Labor Problem," which should have wide circulation among industrialists. The author is Hayes Robbins, who seems to have been an ordinary well-to-do and well-educated citizen who was pitchforked into an environment which brought him in close contact with strikes and strikers, walking delegates and employers and their associations. It is being thrown into this struggle that adds force to his article, as he sees things from a different standpoint than that most familiar to those who have been accustomed to the strife and turmoil all their mature lives. This gives to Mr. Robbins' article a certain air of freshness that could not well be simulated by one who has witnessed at close range the slow development of the conditions that unfold themselves to the eyes of this observer.

Those engaged in the conflict who have seen the gradual drifting apart of employer and employee, their lack of interest in each other's welfare, are prone to say the system of production under which we are working is to blame — that the relations between employer and employed are cold-blooded arrangements, in which the heart and a sense of justice have no place; that we are dominated entirely by economic laws, and there

is no longer room for sentiment or displays of good feeling. There is a great measure of truth in this sort of reasoning, but it does not cover the field by a good deal. Some few among industrialists have pleaded for a retention as far as possible of the old relation that existed when master and man wrought side by side and were cognizant of each other's capacities and limitations and trials and tribulations. These men did not inveigh against the new industrialism, but they did make a plea for the perpetuation of what was good and beneficial in the old régime. There being nothing theatrical in this position and no opportunity for indulgence in vitriolic language, the idea is not given wide publicity in the popular prints.

But that does not detract from the soundness of conservative policy. Mr. Robbins asserts — and proves — that the personal equation is a great factor in the labor problem and that it can and should be brought into play much more frequently than it has been. He derides the prevalent notion "that good will, conscience, the wish to do justice or to show mercy, have no more power to affect the new economic relations than the Golden Rule is supposed to have in politics." While the workers sell their labor through the instrumentality of a rigid organization and employers speak through finely organized corporations, yet the vital force in each is men. And these men are subject to the same moral law as their fellows who are as yet untouched by this phase of modern industrialism. Despite all their reasoning the officials of corporations and unions can not become mere "economic abstractions." Their elevation to official position "does not repeal any law of human nature, however it may change the point of emphasis; it does not nullify any moral law applying to the general conduct of a man's life." It is well to keep that truth in mind when men are rushing pell-mell into organizations of all kinds. If a union or a corporation acts irrationally it is proof that the men interested are unreasoning, or what is as dangerous, careless. They can not evade their personal responsibility for injudicious action or incapable representatives. No matter how loudly those responsible may proclaim their innocence and blame untoward results on conditions, they have to pay for the blunders.

Having established that in the long run personal responsibility can not be evaded, Mr. Robbins urges that it be recognized and utilized. If the industrial classes, to quote Dr. Graham Taylor, can not get along together, neither can they get along apart. Therefore every means of maintaining peace should be resorted to by all parties. The union committee and conference with employers are merely devices for opening up a new channel of personal contact where the old intimate relation of master and man is at an end. Griev-

ances are inevitable and employers should freely afford a suitable means of airing them, and not compel the workers to swallow their self-respect or resort to arbitrary measures. Mr. Robbins is convinced that this is not only equitable, but safe and profitable, declaring it to be the "safety-valve" whereby the labor steam inside the capitalist boiler finds its necessary vent without blowing up the boiler."

With all this and much more, many — if not most — of our readers will agree. But after the channel has been opened for personal contact through representatives of the capitalist and labor group, much depends on the quality of the men selected. Mr. Robbins speaks of pacific labor leaders who have favored strikes they hitherto opposed because of the humiliation imposed on them by employers, when the purely personal elements of pride on one hand and boorish intolerance on the other overshadowed the industrial issues which were the first cause of controversy. He also knows of employers of the broadest sympathies, exceptionally humane and not unfriendly to the aspirations of the labor movement, who have conceived a settled dislike of unions on account of the offensively domineering attitude and brutal methods of labor "leaders" with whom they came in contact.

Happily Mr. Robbins has had other experiences. He has seen labor differences bristling with difficulties that seemed insurmountable under the theory of "economic necessity," composed by unpretentious men. They were logical enough to know that war is waste, and sufficiently reasonable to recognize that their opponents were men, controlled largely by the same instincts and aspirations. Meeting on this plane, "sense, fairness and broad judgment" found a basis of agreement, despite the supposedly inexorable rules of "our industrial system," saving much for society and the parties involved. The lesson Mr. Robbins would teach is that industrial organizations can not be too careful in selecting their officers in these days of trade agreements. In the hands of the wrong men these machines become engines of destruction rather than saving agencies.

A WIDE-SPREADING INFLUENCE

READERS of THE INLAND PRINTER at times say pleasant things about it along with much healthy advice and criticism. Possibly one of the most interesting things about the art of printing is its direct touch with every phase of human endeavor, and a journal devoted to the exposition of that art is necessarily more comprehensive in its reach than the magazines representing most other trades and arts. The following letter is interesting in that it shows one of the new chan-

nels of modern advertising influenced by THE INLAND PRINTER.

THE FIRST PRESBYTERIAN CHURCH,
OSWEGO, KANSAS.

GEORGE S. FULCHER, PASTOR.

THE INLAND PRINTER: OSWEGO, KAN., July 22, 1907.

Sir,—I follow with interest suggestions made in your fine journal regarding church advertising.

Permit me to show you our idea, quite successful in Oswego, Kansas.

GEORGE S. FULCHER.

"The Pleasant Route"

PRESBYTERIAN

SUMMER SERVICE SCHEDULE

SHORT LINE

CONDENSED TABLE

SUNDAY EVENINGS

No Extra Fares for These Services.
No Sleeping Cars.

OSWEGO PRESBYTERIAN CHURCH FROM SONG SERVICE TO BENEDICTION

Ar.	7 55 pm	Lv. 8 55 pm
Ar. Song Service	8 00 pm	" 8 20 pm
Ar. Scripture and Prayer	8 20 pm	" 8 30 pm
Ar. Address	8 30 pm	" 8 50 pm
Ar. Hymn	8 50 pm	" 8 54 pm
Ar. Benediction	8 54 pm	" 8 55 pm

EQUIPMENT

Electric Light, Outdoor Service, Song Books
for All, Easy Chairs or Pews, Fans,
Shelter if it Rains.

GEO. S. FULCHER, Pastor

"THE SERMON SPECIAL"

SUBJECTS

JULY 14—The talk from the mount.

JULY 21—A boat for a pulpit.

JULY 28—CALVIN.

AUGUST 4—The audience in a tree.

AUGUST 11—

AUGUST 18—The long road and short talk

"TRY OUR WAY"

COST OF LIVING AND WAGES.

FROM time beyond the memory of this generation it has been the generally accepted view that wages bore some sort of relation to the cost of living. When the prices of commodities tumbled it was deemed a good reason for a reduction of wages; when prices in turn began to soar, loud

became the clamor for a restoration of the old wages — and then some. That somewhat intangible, but never negligible force, public opinion, was so sure this was about the right sort of thing that seldom, indeed, did the victim of the fluctuation in cost of living face the issue. Some attempted evasion by urging reasons and arguments to show that extraordinary conditions exempted them from the operation of the commonly accepted rule. This was what might be expected with public opinion as the arbiter of such questions — “the reign of the mob” as some eminent people would call it. But as arbitration courts came into fashion, we expected to see the doctrine challenged in trades where wages are above the average. In a court where reason reigns, such pleas are bound to have less weight than they would with the public, except in special instances where working conditions are very severe or wages especially low. This being a period of ascending rewards for labor, it fell to the lot of employers to tackle the hoary idea that had served so well in the past. If this were a period of business depression there is no doubt but that a bright spokesman of some union would have attempted to shelve the lower-prices-lower-wages contention. But it happens that it falls to the lot of the other fellow to read the death warrant.

New York Typographical Union in seeking an increase of wages laid much stress on the enhanced cost of living. Arguing before the arbitration board on behalf of the publishers, Mr. Ervin Wardman replies to that branch of the union's case in this vigorous, whole-souled fashion:

“The publishers don't concede that the cost of living establishes the value of labor in the markets of the world. We don't believe that the members of the skilled trades are any more anxious to prove and enforce any such principle than we are, because they would shatter in that way the whole theory of the high wages that are paid to skilled labor. The fundamental and natural law that is inviolable, that establishes the value of a man's labor in the markets of the world, is the value of the services rendered. If it is not, then we have got to revise the whole scheme, and the man earning \$1 a day can claim that he is entitled to the same pay as the man who earns \$5 a day, because his cost of living goes up just the same as the other man's does. In fact, as we shall show later, it goes up relatively much higher, because it consumes a vastly larger percentage of his income.

“You will remember that when Mr. Scott (the Union's spokesman) began to present exhibits showing the price of hay and hides and steel — Harveyized armor-plate, for all I know — to prove that the food of the compositors was costing them twice as much, or half again as much as before,

that I warned him that this was a useless littering up of the record, and a waste of the time of this board, because it did not prove and could not prove anything that he wanted to prove.”

It is irritating to see an old friend handled so roughly, but the day of fixing wages by snap resolutions or quick-action orders based on some real or fancied condition of the market is passing. A more just and considerate method obtains in many instances, and substantial, convincing reasons must be given before a change can be effected. “The value of services rendered is,” as Mr. Wardman contended, the true basis for labor value. Every step toward that ultimate is a real advantage to skilled workers who have the wit to market their services intelligently. It also lessens the possibility of injustice being done employers.

ROYAL PHOTOGRAPHIC SOCIETY ANNUAL EXHIBITION.

The fifty-second annual exhibition of the Royal Photographic Society of Great Britain will be held this year from Thursday, September 19, to Saturday, October 26, at the New Gallery, 121 Regent street, London, W., under the patronage of King Edward VII. and Queen Alexandra and the vice patronage of the Prince and Princess of Wales.

The exhibition is to be divided into four sections:

I.—Pictorial Photographs. II.—Scientific and Technical Photography, and its application to processes of reproduction. Apparatus for Scientific Photography. III.—Professional and Commercial Photography. IV.—Photographic Apparatus and Material.

The exhibition will be opened to private view on Wednesday, September 18, and a *conversazione* will be held in the evening of the same day. On the next day the public opening takes place. The doors are to be open daily, except Sunday, from 10 A.M. to 6 P.M., also Mondays, Thursdays and Saturdays in the evening from 7 to 10 P.M., when lantern lectures will be given in the North Gallery. The admission at either day or evening sessions will be 1 shilling (25 cents).

Members of the society are entitled to free admission by signing the members' book. They receive a book of six passes for presentation uses and they can also purchase tickets or books at half price. All non-member exhibitors in attendance are given non-transferable season tickets.

Sections I and II are only open to exhibits that may be entered for competition. No awards will be made in Section I. Under Section III a charge of 5/ (\$1.25) per foot run will be made and the rate of charges for wall and floor space for Section IV can be secured from the secretary, J. McIntosh, 66 Russell Square, London, W. C.

FOR THE NOONDAY FORUM.

A group of half a dozen physicists, all eminent; a sheet of paper; a pencil. With the latter one of the group draws a pulley, a cord over the pulley, a tree, a bough from which the pulley hangs. To one end of the cord is attached a stone; to the other end clings a monkey. The stone balances the monkey. If the monkey proceeds to climb up the cord, what will happen? Will the stone rise or fall? Heated discussion; break-up of the party; no result. Can any reader help to settle this question?—*Valparaiso (Ind.) Messenger.*

Written for THE INLAND PRINTER.

THE PROOFREADER'S DUTY IN CORRECTING GRAMMAR.

BY F. HORACE TEALL.



ONE of the things the proofreader has always been expected to do is to correct errors in grammar, and some readers have had the reputation of never allowing such an error to pass. But there are many points of difference between grammarians, and consequently many expressions and constructions thought right by some writers that others condemn utterly. This being so, it is simply impossible for any one to make everything meet the demands of grammar so as to be beyond criticism. Within a certain range, however, the demands of grammar are inflexible, and within this range the proofreader should always make what corrections are necessary, just as a good editor should.

The number of differences of opinion on matters grammatical is simply beyond all possibility of counting, and they are not all merely personal differences, but some are almost national. For instance, a large majority of British writers still speak of one thing being different to another, as practically all used to do, but all American writers (with possibly the exception of an Anglomaniac here and there) say different from. What is the proofreader to do when he can not tell which kind of author he is reading for? He must decide for himself, or have a decision made for him, according to circumstances. And so it must be in many other cases that would be very simple if only all writers could be brought to see such things alike. But we might as well strive to make all voters agree that one set of political principles is the only right one as try to get all writers to agree on any set form of expression where different forms have about equal currency. The best that could be said of such things would leave much unsaid.

A certain editor was thought by many to be an excellent language critic, yet the expression most obnoxious to him was one that everybody uses frequently — and it may be admitted that it is used almost enough to make one think that his objection was right. It is used in one of our sentences above. It is "there are." Probably nine sentences in every ten where this occurs could be reconstructed so as to avoid it beneficially; but it is a matter that rests entirely with the author or editor, not with the proofreader.

Many pedantic writers now avoid speaking of anything being written under one's signature, and always say over a signature, making the blunder of determining the correctness by the position of the signature, which is sometimes over, sometimes under. Of course the proofreader must usually leave the expression as it is written; but when an

author is ignorant enough to write of a book published "over some one's signature," surely the reader should at least try to have it corrected. This is a good example of the many disputed uses of words that the proofreader commonly is not empowered to change, no matter how clearly they seem wrong to him; but, every time when he is able to submit the question for decision by one who has the right to decide, he may well query it, and when he has done this he may conscientiously consider his duty fulfilled and leave the matter as decided, whether he thinks it right or not.

The right to suggest corrections of any kind is one that always belongs to the proofreader, and he will seldom find an author ungrateful for suggestions properly made. Only too often they are so expressed that their value is lost because they offend instead of helping.

Sentences in which helpful changes might be made by the proofreader are not hard to find in books. Here are some from a set of books printed in one of our foremost establishments:

The French would never have been able to have penetrated into Normandy had it not been for the advantage they gained in the possession of those provinces on the frontier.

During this period the adventures of the Duchess de Berri to regain the throne for her son, the Count de Chambord, presents an episode of extraordinary interest.

The Duke of Orleans, with his brothers, were on board.

Guests among whom were the Prince of Wales.

They sung the Te Deum.

Then she shrunk, too, from the expense.

These veterans might have been supposed to have lived long enough to have laid aside their ancient rivalries, and to have been willing to spend their few remaining years in peace.

Between these there is seen, here and there, vast masses of snow.

The Carthaginians then laid down to sleep.

Some of them set the building in which they were shut up in on fire.

This plan, however, if it were formed, did not succeed.

Two boys, cousins to each other, and neither of them out of their teens.

Each of these ambassadors came in great state, and were accompanied by a great retinue.

The nobles often resisted them and bid them defiance.

They then bid the prince farewell, and he soon embarked.

The soldiers should be restrained from any farther violence.

Each of these contains an error in grammar that should have been corrected by the proofreader. Of course they do not show anywhere near every kind of grammatical error, and many others frequently get into print, even in the best books. It may be worth while to say again that no limits can be set for the proofreader's scope of helpfulness, except that he should not be intrusive, presuming, or anything else than a gentleman, and should never forget that he has no monopoly of knowledge.

Written for THE INLAND PRINTER.

DESIGN AND COLOR IN PRINTING.

NO. VI.—BY F. J. TREZISE.

SHAPE HARMONY.

"Shape harmony would imply that all the shapes in a piece of work must share some common property. For example, curves and curvilinear figures would go well together; straight lines and rectangular figures would be classified in the same way. Thus if we would have complete shape harmony we would see that all the figures in a design were similar, or at least governed by the same law."—*Batchelder.*



THE question of shape-harmony as applied to type-faces was discussed briefly in a previous installment under the head of "Association of Type Faces." But when we have considered the harmonious relations of one type with another we have merely begun a study of shape-harmony as applied to the printed page. For instance, the shape of the type-

the last-named requirement. While the ornament here used is Gothic in design and in that respect proves pleasing when used in connection with the type in which the page is composed, its enclosure in a border of rules gives it a square shape that is not at all in keeping with the shape of the mass formed by the group of lines above. Fig. 16 shows the use of an ornament, also Gothic in design, the shape of which is much more in accordance with that of the mass of type above. The square ornament, the use of which in Fig. 15 was not at all pleasing, is shown to much better advantage in Fig. 17, harmonizing most satisfactorily with the rectangles formed by the rules. The originals of these jobs were both in black and red and were in consequence much more pleasing than are the reproductions.

While the compositor is giving consideration to

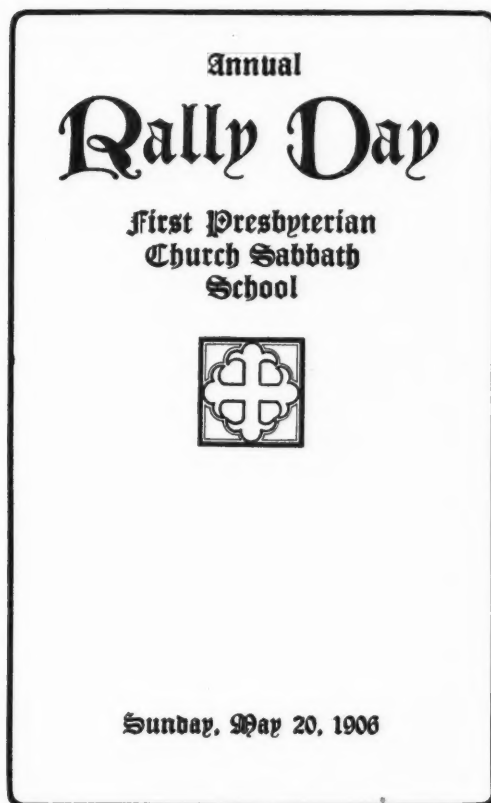


FIG. 15.—Although the ornament harmonizes with the type in that both are Gothic in design, its square shape is not in keeping with the shape of the mass of type.

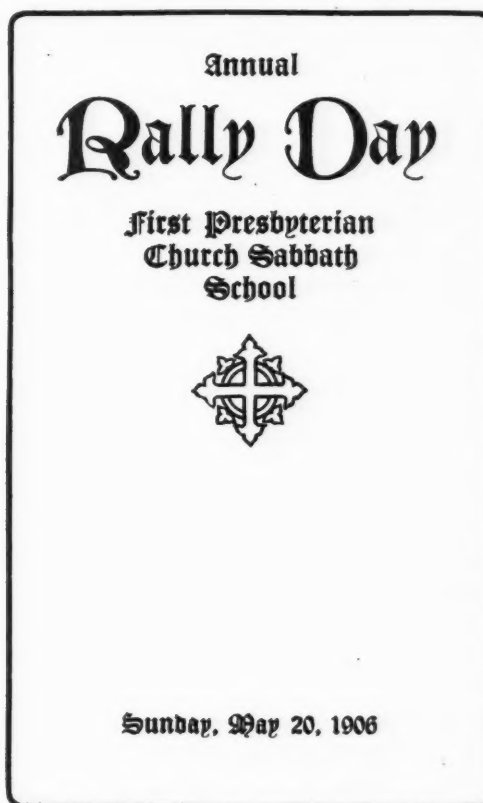


FIG. 16.—A more pleasing effect, gained by using an ornament which harmonizes in shape with the group of type.

page should harmonize with that of the paper, the shapes of the various masses of which the type-page is composed should harmonize one with the other, and if decorative material is used it should not only harmonize with the shape of the letter but should also harmonize with the shape of the masses formed by the letters.

In Fig. 15 is shown a lack of consideration of

the question of shape-harmony between text and decoration, he should not forget that the ornamentation should be appropriate to the subject in hand. Many amusing instances of lack of thought in this direction are continually coming to notice. A title-page of a recent program for an entertainment to be given by the choir of a Methodist church furnishes a striking illustration. The

compositor, intent on finding a bit of decoration of the proper shape and tone, and without a thought as to the relation of the character of the decoration toward the purpose of the program, placed a cut of a dancing girl in a prominent position on the page. This got no farther than the first proof, but one can well imagine what would have been the results had the others with whom the proof came into contact done as little thinking as did the compositor. This is much the same as the old story of the printer who set up an obituary notice for a newspaper, and, thinking to make it rather out of the ordinary, enclosed it in a border.

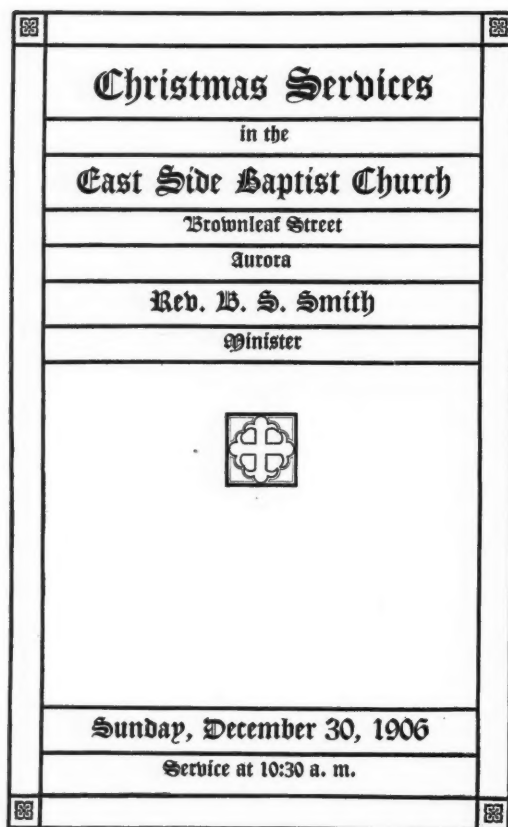


FIG. 17.—The square ornament, which was not satisfactory in the page shown in Fig. 15, appears to much better advantage in this design.

His selection of the border was rather unfortunate, however, for he chose what the typefounder called a "flame" border, the design of which showed very plainly how it came to be so named.

Lack of shape-harmony between ornament and type is too frequently noticeable in commercial work. Letter-heads or bill-heads set up in lining Gothic and embellished with scroll decorations or ribbon-like borders are common, while the three-cornered birds and other angular effects of the modern revival of chap-book typography are used in attempts to add attractiveness and beauty to pages set in the graceful and flowing italic.

Fig. 18 shows a striking illustration of absence of shape-harmony between text and ornament. This may seem to some to be overdrawn, but instances paralleling this in their utter disregard for all consideration of the fundamental princi-

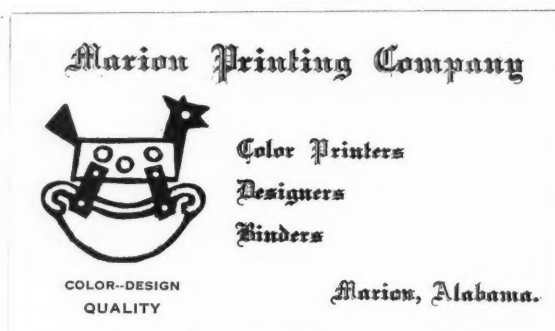


FIG. 18.—An utter disregard for the consideration of shape harmony characterizes this card.

ples of design are continually being found. The bringing together of the text-letter, with its character and beauty of Gothic design, and the crude, meaningless decoration, with its total lack of beauty, is inexcusable.

Far better the white space than decorative effects which do not harmonize with the type-face and the subject. Delicate hair-line ornaments are out of place on a letter-head for a blacksmith, as are also the crude chap-book ornaments on a letter-head for a professional man.

A NEW LUXURY FOR THE PRESIDENT.

The new Union Railroad Station at Washington will be supplied with a unique feature—a special entrance and reception-room for the President of the United States. The President's entrance is an archway of marble thirty feet in width, says René Bache in the course of an interesting article in *Harper's Weekly*. "On alighting from his carriage beneath it, the foremost citizen of the nation will step into a vestibule of noble proportions—of the same width as the archway, and twenty feet in depth. In this vestibule the persons who accompany him will be waited upon by trained attendants, while the President himself will seek privacy in a room set apart for his exclusive use on the right hand adjoining. The President's room, as it is called, will be most beautifully and luxuriously furnished. Costly Oriental rugs will cover the floor; the ceiling will be done in gold and color, and the walls will be paneled in blue silk. In the middle will be a table suitable for writing, provided with a solid silver inkstand and other appurtenances to match—this and all the other articles of furniture being of mahogany. All of this luxury will not cost the Chief Executive a penny, but will be paid for out of the pockets of the railroad companies."

SOME shops place their labor-saving wood furniture cases on the make-up stone upside down, or, with the small end down. This gives additional stone room and brings the short pieces, which are used most, handy to the stoneman.—*The Practical Printer*.

Written for THE INLAND PRINTER.

RUNDSCHRIFT TEXT—A "RAPID" TEXT LETTER.

BY HARRY L. GAGE.



TUDENTS and craftsmen in the art of hand-lettering will undoubtedly be interested in a method of rendering text-letters which so closely approaches that of the ancient scribes that effects almost identical with the rich old parchments may be secured with a little practice, and which is so much quicker and easier to do than the ordinary methods that it can not fail to appeal to the letterer's sense of practicability.

The student of old manuscripts is always impressed by the peculiar "unpenlike" quality of the lettering, which, though mechanical to an extent, in so far as all the elements are of the same width, still has the human feeling that comes only from the guiding hand behind the quill. And it is this semi-mechanical hand-lettered quality which is difficult to attain in the rendering of text-letters, where some attempt is made to keep a distinctively antique appearance. We feel so hampered by the necessity of watching the width of the elements as they are completed, each with several strokes of our narrow-pointed pen, that we can not watch the design and swing of our letters as could the scribe who made each element with one strong stroke of his broad, chisel-ended quill and every marvelously graduated curve and flourish with a single swing of his arm.

It was a search for a substitute for the monk's goose-feather (the art of pointing a quill died with the advent of the steel pen) that led to the chance adaptation of the "Rundschrift" or "Round writing" pen. This pen, of German manufacture, but obtainable from any artists' supply-house, comes in twelve sizes, only the larger of which, Nos. 1, 1½, 2, 2½ and 3 are practicable for text-lettering. The largest, No. 1, is about one-eighth inch across the nibs. The pens resemble closely the ancient quill and are used in exactly the same manner, namely, that for all general construction they must be held at the same angle to the page. The slightest experimentation will demonstrate this so clearly that nothing more need be said of the "technic." But the prime requisite for the successful mastery of the pen lies in dipping it for just the right amount of ink. Too much on the pen will inevitably produce blots and blurred fine elements. After some trouble the writer finally hit upon the expedient of a small rag tied around the neck of the ink-bottle, allowing one end to hang into the bottle itself. If the pen when withdrawn from the bottle is allowed gently to touch the rag, the right amount of ink is usually left, while the rag disposes of the surplus. All of

which is but a flirt of the wrist and becomes a habit after the first two lines are lettered. After a little practice, elaborate preliminary pencil-drawing becomes unnecessary and the "round writer" actually writes his text-letters with the merest pencil suggestion. It is here that time is



DRAWN BY HARRY L. GAGE.

saved, but the biggest economy comes in the execution itself. On the average, it has been found that round-writing text can be done in about one-fourth the time required to do the same piece of lettering "by hand," and at that the "Rundschrift" will usually be the better piece of work!

The preceding example shows a representative alphabet, done entirely with the "Rundschrift" pen. Little need be said in explanation of it save that it has been developed through experimentation with the varied forms of the scribes, and has

been found to be of practical utility throughout the course of the day's work. Of course there is immense latitude for variation, for there are no arbitrary text forms and the designer can suit himself. The pen, properly used, will always keep the lettering appropriate in character.

As one becomes adept in the use of the pen he will find it of great interest to trace out the construction of the many ancient letter-forms, particularly the elaborately flourished German initials and the swirls and flourishes which occur so often in old manuscripts. Their accomplishment becomes comparatively simple with practice. While the pen may be used to draw some of the uncial forms, it has been found to be of little value for roman or italic. Sign-writers occasionally use an adapted roman that can be done in part with the pen, but its greatest use is in text-lettering, and for "Rundschrift" text there ought to be a future.



GETTING A PLEIN-AIR EFFECT.

Photo by R. R. Sallows, Goderich, Canada.

ONE ON ADE.

A young man was sitting in a barber-shop looking at a magazine when an old farmer, with little knowledge or appreciation of literary people, stepped up behind his chair and looked over his shoulder.

"Who's them?" he inquired, pointing to a group of portraits.

"Well-known authors and playwrights," was the reply.

"Humph!" ejaculated the farmer, contemptuously. "Jist writin' fellers, eh?" Then he caught sight of George Ade's long, solemn face and his eye lighted up. "That's the one I like," he said with decision, putting his finger on Mr. Ade's mournful countenance.

"Oh, yes; nearly every one likes George Ade," agreed the young man. "His humorous writings are——"

"Don't know nothin' 'bout his writin', but I like his face."

"Why so?" — curiously.

"'Cause he's the only feller thet looks like he was sorry for what he'd done." — *Lippincott's*.

THE FOURTH AMERICAN PHOTOGRAPHIC SALON.

Under the auspices of the American Federation of Photographic Societies, the 1907 and 1908 Fourth American Photographic Salon will be held successively in the principal American cities.

Entries must be in the hands of the Pen, Pencil and Camera Club, 1120 Wood street, Wilkensburg, Pennsylvania, by noon September 15, 1907. American entrants must have their specimens framed or glazed, but foreign exhibitors may send theirs mounted or unmounted, but not framed. All foreign entries that are accepted will be framed at the expense of the federation.

No specimens will be solicited, and none of the work admitted to former salons can be entered this year. Except in the case of foreign contributors, all entries must have the name and address of the entrant plainly written on the back of each specimen. A list of titles must be sent the secretary a few days in advance of September 15, also giving the name and address of the sender, price of each specimen that is for sale, and special instructions, if any. The cost of transportation to and from the exhibition must be borne by the contributor. The decree stands that all work must be done by the entrant and the names of collaborators require to be signed, as well as their own. As soon as practicable after the exhibition is closed the pictures will be returned. On such as have been sold, a commission of fifteen per cent will be charged by the club under whose shelter the sale was made. Each exhibitor will receive a catalogue and any further particulars will promptly be given by the secretary, Mr. Waldo E. Strayer, 1120 Wood street, Wilkensburg, Pennsylvania. All foreign entries originating in Great Britain, Italy, Norway, Sweden, Denmark and Australia are to be marked, "For American Photographic Salon," and all except Australia must be in the hands of the American committee at Wilkensburg, Pennsylvania, by August 15. Australians are required to have their deliveries expedited fifteen days (to August 1). Those from Great Britain must be sent to H. Snowden Ward, 6 Farringdon avenue, London, E. C., England; from Italy, to Alfredo Ornano, 21 Via Caffaro, Genoa, Italy; from Norway, Denmark and Sweden, to Copenhagen (Denmark) Camera Club, and the Australian ones to A. Hill Griffiths, 66 King street, Sydney, N. S. W. Entries from all other countries are to be sent direct to the Pen, Pencil and Camera Club, 1120 Wood street, Wilkensburg, Pennsylvania, and marked, "For American Photographic Salon, in bond to Pittsburgh." They should arrive in the Pittsburg Customhouse by September 1, 1907. American entrants should bear in mind that a failure to have their work framed or glazed will prevent their subjects reaching the juries. All work will first be submitted to the preliminary jury, of which William H. Zerbe is chairman. The officers of the federation are: president, R. L. Sleeth, Jr.; treasurer, William H. Phillips; salon director, Louis Fleckenstein. The preliminary jury is composed of twelve photographers, and the final jury is to be made up of painters, who have not yet been chosen. It is expected that the fourth salon will surpass all preceding ones, as nearly one thousand new names have been added to the federation's mailing list. Seven different collection points have been established throughout the United States and prospective entrants will find an inquiry addressed to the secretary to bring a specific list of places and the names of the collectors.

The following sign, not long since, did duty for a hat store on upper Broadway, New York:

"Dust and dirt removed from your hat while you wait, and restored to their original color." — *Printers' Ink*.

Written for THE INLAND PRINTER.

THOUGHTS ON PRINTERS' PRICES.

NO. II.—BY A CASUAL OBSERVER.



IN the notes of last month it was stated that the printing trade was not the only business suffering from eccentric prices. In further substantiation of this view the following from the *Grocery World* will be of interest in addition to the home truths applicable to the printing trade that can be read between the lines. "One of the most dangerous competitors to go up against," says the *Grocery World*, "is the ignorant competitor; the man who doesn't know what it costs to do business, and who sells goods on a basis which is certain to be productive, in the end, of financial ruin. To illustrate the point, the story is told of a certain mill failure up in the northwest wheat country. The mill was well located, and good wheat, combined with honest and careful milling, had given the product not only a big local sale, but a reputation of great value on the eastern market. And it was selling its flour at 60 cents a barrel under what any other mill in its vicinity could sell without losing money. Jobbers who handled the flour of the first-mentioned mill took its prices as standard and assumed that other mills must be making a gigantic profit, on the theory that the first mill would certainly not sell at a loss. But the miller was selling his flour at below cost of production, and didn't know it. He was demoralizing the market by his ignorance of the cost of flour production. In course of time he failed. It couldn't have been otherwise. The retail merchant has to go up against this class of ignorant competitors even more often than does the manufacturer. When a man gets into manufacturing, he generally knows enough about the business to keep close track of the cost account [this is very doubtful], but scores of people jump into merchandising who never knew that there are other things entering into the cost of the article beside what is shown on the invoice. There are various ways of demoralizing markets. One is by slashing prices on staples. Another is by selling adulterated goods as the real article. But of all, the most dangerous, because the most uncombatable, is the ignorant competitor who doesn't know the cost of doing business, and who sells goods at prices which in the very nature of things can not yield any net proceeds at the end of the year."

ON the subject of "Printing-machine Expenses" the *Master Printer* says that it is one of the most important accounts in the running of any establishment, but it is one to which unfortunately too little attention is given by factory managers and proprietors, especially in factories devoted to the production of printed matter. If the printer could only get down from his high-art pedestal once in a while and view his plant in its true light as a factory pure and simple, he would then be able to compare results with other manufacturers in a way to better secure their respect and his own prosperity. Machine expense is always more difficult to figure than labor expense, and will usually better repay a close attention to its economical administration. This will be patent to any master printer who will carefully study the cost of running one machine in his plant, setting down the various items without any sentiment or evasion. Let us suppose that he is going to get the cost of a moderate-sized cylinder press running on every-day work. As soon as the machine is installed the expenses begin in what are known as fixed charges. A machine once used can not be sold for as much as it cost; wear and tear have made it less valuable, and if it has been in use a few years, it is very probable that the advance in the art which its builder has made will enable him to supply a better and

more improved pattern, which further reduces the market value of the older machine. Depreciation from this cause is sometimes very high, and added to the natural wear will generally reduce the effective life of a machine to less than ten years. A small percentage of greater output in a new style or a little greater convenience in handling at reduced labor cost will often reduce the value of a press twenty-five per cent. As soon as the press is on the floor, rent for the space it takes begins to be a factor of machine cost, and interest and insurance jog along with a persistency that is greater than the proverbial bulldog. And, be as careful as you may, the repair bills will bob up at intervals, while the cost of power keeps right on, day after day. These are practically all fixed charges, in that they may be averaged for the life of the machine and distributed over regular periods for ease of reckoning; but to them must be added the sundry items of miscellaneous expense, such as oils, rags, rollers, renewal of small tools, tapes, etc., which, though often forgotten, are always bobbing up at the wrong time. These things make a grand total of machine expense that is entirely distinct from the labor cost of running the press, and in a large measure continuous whether the machine is running steadily or only part of the time; therefore, they should be carefully ascertained and divided pro rata among the actual salable hours of presswork before one can say that he knows what it is costing to run the press. Suppose, for the sake of illustration, that a press is installed at a cost of \$3,000, and occupies, or rather requires, for its economical running a floor space the rental of which is \$150 per year, and to drive takes about two horse-power, at a cost of \$75 per horse-power per year. Such a machine would, with care, wear for fifteen years before it had to be discarded, but owing to improvements and increased speed of later patterns it is practically unprofitable to run on a competitive basis in seven years, but at that time will bring in exchange one-fourth of its first cost, but meanwhile has cost ten per cent of its original value in repairs and improvements, in the effort to keep it in the game. This will give a showing something like the following:

Interest on investment, at six per cent.....	\$180.00
Insurance on \$3,000, at \$1.....	30.00
Rent, 300 square feet, at 50 cents.....	175.00
Power	150.00
Average share of repairs, seven years.....	45.00
Average share of depreciation, seventy-five per cent in seven years	321.75
Total fixed charges.....	\$901.75

To which must be added the minor expenses, as follows:

Rollers, two full sets a year.....	\$ 60.00
Oil, waste, benzine, etc.....	30.00
Total	\$991.75

Now, it is generally admitted among factory men that an average year will not yield over 250 working days, and in estimating the day as nine hours, this will give a total of 2,150 hours into which to divide this expense, provided the plant is running up to this standard of time, or about 46 cents per hour.

In many factories the cost of superintendence is divided between the machine expense and the labor account, while in others it is carried solely by the labor account, and it makes but little difference in the result if the proper proportion of labor is added to the fixed charges as shown above; but it must be borne in mind that in labor, as in machine expenses, you are going to pay for many more hours than you sell—in most cases paying for about two thousand seven hundred per employee per year, and selling less than two thousand two hundred. Taking into consid-

eration this and the fact that it takes a feeder to each press and one-half of a pressman's time, and that in most cities this will amount to \$22 a week—or possibly more—and that is \$1,144 per year, or 53¼ cents per hour, it is easy to see that the basis cost of running that press is about \$1, without one cent for the cost of selling its product or an iota of profit. And these figures are inside the usual practice.

Written for THE INLAND PRINTER.

AMBIDEXTERITY—ONE OR TWO HANDS.

BY N. S. A.

IN these days of strenuous business activities it is important that every worker avail himself of all the facilities he can possibly acquire which will give him greater efficiency. Very few craftsmen if told that they could, simply by dint of practice, almost double their capacity for work and execute the larger task with less relative effort, would believe the statement.

It is a fact, nevertheless, that a small amount of time given each day to the practice of ambidexterity would, in a short time, bring about this very increase of efficiency. It is not generally known that in Germany the practice of this art is now made compulsory in the schools. The manual training institutions teach their students to be "two-handed" in all their work. An additional surprise is found in the information that in Japan art students are taught to use either hand in the execution of paintings and drawings.

Some notable examples of ambidexterity have been found, especially in the case of Doctor Agnew, now deceased, who, though born left-handed, trained himself to an equally expert manipulation of the surgeon's knife when held in the right hand. A very successful pupil of Doctor Agnew—Doctor Deaver—has performed some very noteworthy operations that have called down the plaudits of his many admirers on account of the exceptional brilliancy of their execution, by means of his left hand, though naturally trained for the exclusive use of the right hand in all directions where manipulative skill is required.

Many persons have a latent faculty in this direction of an intensely practical resourcefulness, which, with a very little practice, will enable them to have "two strings to their bow." There are few professions in which the special advantages of ambidexterity would not completely overshadow any difficulties encountered in acquiring the art.

Looking at the question from the most selfish aspect, one can not evade the pertinacy of its recent agitation, because the advantages to be gained are not chimerical, but intensely practical. How much the energies of workers would be conserved if the left hand was as deft as the right. If one but stops to think, the increase of efficiency will be self-evident, for how frequently is the right hand fatigued by constant work which might just as well be shifted to the left with no loss of precision, providing the proper training has been given the usually neglected member. In this kind of an agitation one will invariably hear the echoes of "what is the use," but this is not the only direction wherein one encounters a knowingless indifference. However, it is a well-known fact in the engineering professions that a direct or indirect gain of five, ten or fifteen per cent is worthy of the most careful attention. In the field of human activity and usefulness, a coextensive use of both hands would enhance the percentages quoted very materially without any attendant cost other than that of a most valuable disciplinary régime.

The subordination of the will power to one's best direc-

tive efforts is an attainment that should not be lightly considered because the domination of a state of passivity by the virile assertions of an awakened consciousness of power will arm the person exercised with a realization of a latent potentiality that can not do otherwise than have a beneficial reflex effect on all his activities. It is not alone a matter of exchange of manual activities from one hand to another, but the greater insurance against a positive pecuniary loss in case of even minor accidents or disabilities to which one hand or the other is subject. When both hands are equally expert, the disabling of one leaves the other available for regular duty. Let any one apply himself or herself but fifteen minutes daily, but persistently, with the closest application, and in a relatively short time a surprise will be the sequel, for a certain initiatory dexterity will have been acquired that will encourage further and more general application. Suppose that each time one finds

*Ambidexterity. Right Handed MSS
Ambidexterity. Left Handed MSS
June 8th 1907
without previous practice.*

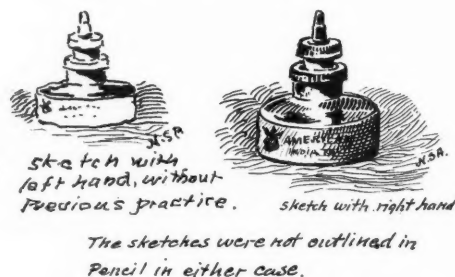


FIG. 1.—Showing the contrast between right and left handed pen manipulation.

RIGHT-HANDED ADAPTATIONS

1. REVERSED MSS.

reversed MSS. ←

2. INVERTED MSS.

→ MSS. inverted

3. INVERTED AND REVERSED MSS.

← The Inland Printer

ALL OF THESE TESTS WERE MADE
WITHOUT PREVIOUS PRACTICE

FIG. 2.—Showing right-handed adaptations without previous practice.

the right hand tired, instead of resting and absolutely doing nothing, the few moments are taken for the exercising of the left hand in performing the duties surrendered by the temporarily incapacitated right hand, a marvelous gain will accrue in a short time.

It would be defeating the manifest advantages of the principles of ambidexterity at the inception of any per-

sonal efforts along this line to insist on a blind duplication of all the activities of the right hand by the left. It is better to work along the line of least resistance and gradually acquire increased manipulative skill with the long-disused left hand so that no unnecessary strain is put on the directive agency of a possibly overwrought nervous system. Little by little the familiarity of movement will bring its own reward and the person who has acquired "two-handedness" will thank the day when his decision to become truly balanced, with a body in harmonious equilibrium, was born.

Fundamentally, nature's purpose has been perverted, for two eyes, two ears, two hands and two feet are provided because the physical requirements are such that the matters of solidity, of form, of place, etc., are best mastered by a pair of functions, while the presence of a singly placed organ of taste and smell is so placed as to best serve diverse locations of the elements which are to subserve the functions of the nose or mouth. The sense of touch is equally served by both hands, being equidistant from either one, and the sense of smell is sufficiently acute and the pervading distribution of odors in all directions — eliminating the question of distance or specific location — is best served by a single organ.

A very desirable field for the exercise of ambidexterity is found in the handling of tools, especially in the very simple matter of reaching for them. Usage has made the left hand a mere secondary agency, so that it will not properly cooperate with the right, either to take the main burden of work or to hand over tools, etc., which lie in its immediate vicinity. Instead, one reaches for successive tools, or the same tool at succeeding periods with the right hand, when the left might just as well be trained as a helper that would become more active than its usual semi-passive assistance is an indication of.

Many times the change from right to left in the matter of holding something on which work is being done could be easily and very profitably accomplished if, during a part of the operation, one hand was the agency for holding the work and the other performed the manipulation and for other parts of the operation the functions and hands were reversed.

It is said that by training ourselves to be right-handed we pervert the primitive direction of our physiological being, because the child, on first use of its hands, will usually proceed to do so indifferently, as to right or left, but we through long usage train it to give preference to the right hand.

The whole matter of right or left in its various ramifications has received the sanction of usage in diverse ways; for instance, the custom of pedestrians passing to the right and the subjection of vehicular traffic to the same restriction in America is quite in contrast to the reverse usage in England, where foot passengers pass to the right and street traffic to the left. This English custom may possibly be explained by referring to medieval usages. It then was necessary in the matter of defense for those on foot to pass to the right, because habit had made the left hand the holder of the shield and the right the wielder of a sword or spear; likewise, the usage of the day made the passage to the left on horseback subserve the purpose of defense better, for again, the shields were carried in the left hand and the highest efficiency in combat secured, because as the horsemen met, spear was found against shield, while the foot warriors on passing to the right presented shield against sword, the one being a conflict at short and the other at longer range.

Some railway lines, instead of having their trains pass to the right on double track lines, follow the reverse plan,

so that the engineers face each other, claiming a greater security and freedom from accident.

In order to show the effect of manuscript tests, Fig. 1 is given, in which, without any previous practice, manuscript produced with right and left hand is reproduced, and in addition a free-hand pen sketch is affixed to the manuscript.

Fig. 2 shows how the mental faculties can control the manipulative efforts of the hands. In this instance the right hand was directed to write the words THE INLAND PRINTER, first reversed; second inverted, and third in an inverted and reversed manner. The purpose of these illustrations is to bring out the fact that will power can override even long usage if sufficient concentration is used.

If the reader will try these tests and make the mental resolve before starting that he *will do it*, he will be surprised to see how much command he has of his hands and their functions, and he may thus persist in acquiring a beneficial faculty which will prove a source of no small satisfaction, by reason of *difficulties mastered*. The smaller the task, the less special credit for its execution, but the more difficult the work, the greater is the attainment in surmounting it.



POOR BILL'S ONLY VACATION IS A DREAM.
Pierre Artigue, in the *Kansas City Star*, Kansas City, Missouri.

A VACATION INDEX.

An office supply company has issued unique advertising in the form of a vacation schedule. Near the top appear monthly calendars for June, July, August, September and October. Blank columns are provided for the names of employees, positions, beginning of vacations, endings, and for the names of the parties responsible for the work. It is a good form of advertising, because the card will be tacked up in a prominent place, and will advertise the firm for five months.—*Walden's Stationer and Printer*.

THE FIRST PRINTING OF THE DECLARATION OF AMERICAN INDEPENDENCE.

The first printing of the American Declaration of Independence appeared in the *Pennsylvania Magazine*, July, 1776. It occupied something less than two pages and the magazine ceased publication with that number.

At that time the magazine was edited by Tom Paine, sometimes called the infidel, and by a curious anomaly the periodical was published by Robert Aitken, the publisher of the first Bible in English to make its appearance in this country.

No attempt was made by the magazine to interrupt the even tenor of its way in introducing this most important

Altogether the July number of the *Pennsylvania Magazine* would not be regarded as an attractive "midsummer number" in the magazine world to-day, and would not alarm any of its contemporaries with its enterprise.

While it was usual to issue an engraving with each number, the issue for July, 1776, is devoid of this embellishment. There is a note on the last page which explains that the publisher "designed to give in this number a plan of the harbor of New York and parts adjacent, but was unable to get the plate engraved in time for the publication."

In justice to Aitken's enterprise it should be noted that the *Pennsylvania Magazine* was the first monthly issued in this country which lasted for more than one volume.



A CURE FOR DYSPEPSIA.

Photo by R. R. Sallows, Goderich, Canada.

State paper. The historic document is made to take the place under the general heading, "Monthly Intelligence," although there it is given the place of honor, being followed by the constitutions of several of the independent colonies. The nearest approach to a discussion of the state of the country's affairs is to be found in the anonymous paper, signed "The Druid," who was either Hopkinson or Jaine. In this the subject of civil wars is analyzed after the manner of the political writers of the time.

Smollett's Ode to Independence is reprinted among the poetry, and other articles in this number include "Proposals to Prevent Scurvy at Sea," "On the Great Danger of Ladies Wearing Wires in Their Caps and Pins in Their Hair," and a witty paper entitled "Ordinance for Adjusting the Ceremonial of the Salute," meaning the social salute of a gentleman to a lady when they met. The poetry includes a paraphrase of one of Anacreon's Odes and a weary bit of rhyme on "A Man in Love."

The *Pennsylvania Magazine* continued from January, 1775, until July, 1776.

An interesting specimen of advertising enterprise may be mentioned in this connection. Mr. Franklin Hobbs, of "The Letter Shop," Chicago, has prepared a plate from the original Declaration and printed it in a lucent green. Those interested, writing under their own letter-head, may obtain a copy on request.

A good advertising scheme is employed by one printer as follows: Waste stock is made up into small telephone pads, and across the top are printed favorite maxims culled from Fra Elbertus and other philosophers. Of course, the pad carries the printer's imprint, but this is very modest and most of the space is left for writing. These are distributed among the business men and every man who goes to the 'phone to order printing has to do it on this particular printer's reminder.—*The Practical Printer*.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

BLOCK MOUNTING ON QUADS.

To the Editor: TOPEKA, KAN., July 1, 1907.

The article on "Block Mounting on Quads, etc.," printed on page 390 of the June INLAND PRINTER, revives a suggestion made a long time ago, namely: To make quads, leads, slugs and metal furniture all to a uniform standard height, say fifty-four points, or twelve points less than type-high. My plea is made from a sanitary point of view. With quads, leads and slugs of various heights it is next to impossible to cleanse a form thoroughly, except the face of the type. A residue of the dissolved ink, frequently mixed with dust and lint from paper, finds lodgment in crevices between the high and low material and makes distribution filthy work, and when the stuff dries on the material it becomes a source of annoyance and loss of time to the compositor. A form that has had a long run and is allowed to stand locked up for a few days becomes actually cemented together. Another undesirable feature about mixed heights of blank material is the collection of dust when live matter is tied up and stored for future editions. It is impossible to brush a page clean and difficult to clean it even with the bellows.

I do not believe that any substantial reason can be advanced by typefounders against making blank material uniform and standard height. It is only another progressive step, much easier than was the standardization of the height of type, the point system, and the lining of type-faces. To the older printers who have witnessed the improvements made in printing material and appliances during the last thirty years the continued lack of uniformity in blank material causes amazement.

The suggestion of the author of the article referred to that blank material of standard and uniform height could be used to advantage in illustrated catalogue work appears to me to be practical and worthy of more than a passing thought. Unmounted plates are almost universally used in newspaper shops now-a-days, but seldom used in book and job shops. With unmounted electrotyped cuts twelve points thick and blank material fifty-four points high I can imagine conditions new, novel and perhaps profitable in the way of illustrating job printing, booklets and catalogues. Even though this suggested method of using unmounted plates should prove to be more visionary than practical, the introduction of blank material of standard and uniform height still remains desirable, and I believe will be adopted in due time by some enterprising foundry manager.

If the platemakers, generally, would pause a little while in their chase after business and agree to use copper and zinc of standard thickness (in points) and trim their blocks square and true to nonpareils or multiples of nonpareils, this too would add happiness and prosperity to the printer's daily labor.

T. B. BROWN.

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PRINTERS' MUTUAL INSURANCE.

To the Editor: WASHINGTON, D. C., July 30, 1907.

In the London Notes of the June INLAND PRINTER was the statement that British printers have founded a Printers' Mutual Insurance Syndicate, to make a specialty of insurance protection for printing establishments. This on account of excessive premium rates on printers' fire risks demanded by regular insurance companies.

I wish to inquire whether there is, in this country, any such printers' mutual insurance company, and if not, why not? The increasing discrimination against printing-plants by insurance companies suggests the opportunity for the establishing of such a syndicate. It also suggests the inquiry whether such discrimination is warranted by actual conditions. Have statistics ever been compiled to show whether fires originate in print-shops out of proportion to other places?

The insurance companies claim that printers' risks are greater because of the use and presence of benzine, gasoline, oily rags, paper, etc. But, as a fact, do many destructive fires originate in printing establishments? During several years of experience among print-shops I can recall few such instances. Some reliable figures on the subject would be quite interesting. Would it not be a good thing for THE INLAND PRINTER to take up the question, make inquiries and publish the results?

Insurance companies also discriminate against owners of buildings who lease rooms for use as print-shops, demanding a higher premium. Even though a print-shop occupies but a small portion of a building, the rate on the entire structure is affected. In some cities it is difficult to secure room in desirable buildings and locations on this account.

I know of an instance where a printing outfit is in storage in the basement of a dwelling-house, and not in use at all. Yet the insurance company exacted the full extra premium on the material, as though in full operation, and, furthermore, the rate on the house was raised several per cent, because of such storage of an idle printing outfit! If there is not already a printers' mutual insurance company in this country, the time and conditions seem to suggest that some one in position to do so, start such a project. It should have the hearty support of all proprietors of printing establishments.

M. E. SLOANE.

TROPHIES OF THE CHASE.

Winthrop E. Stone, president of Purdue University, in an address in Lafayette, said of ignorance:

"Ignorance makes all that it touches ridiculous. Nothing, not even culture, is immune to its attacks. Did you ever hear of the ignorant millionaire's library?"

"Well, there was a millionaire, a cattleman, who led a visitor into a great room lined with thousands of volumes.

"See them books?" he said.

"Yes," said the visitor.

"They're all bound in calf, ain't they?"

"Yes," the visitor agreed; "they seem to have a uniform calf binding."

"The millionaire chuckled proudly.

"Well, sir," he said, "I killed all them calves myself."

TO REMOVE CUTS FROM A WOODEN BASE.

To remove a cut from a wooden base, slam it down on the stone good and hard, and one or two efforts will start the nails. Draw the nails and your plate is off in perfect condition.—*Practical Printer.*

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.



UDGING from some previous attempts to start similar institutions to the proposed Printing Trades Exchange and Market in London, there may be a difficulty in getting printers and machine-builders to sacrifice what is practically a whole day a week for the sake of problematical business. The average machine-seller prefers to select his victim, and sticks at him in his office until he worries him into buying. However, if it gratifies the Institute of Printers and Kindred Trades to run a side show in the form of an exchange, no one will object.

THE coöperative system, which has taken a wonderful hold on the northern counties of Great Britain, is more slowly making progress in the south, and consists in the banding together of workers and others for the production of their own necessities, whether in foodstuffs, clothing, furniture, or other articles that are necessary to man's existence. Several coöperative printing-offices are in existence in various parts of the country, and the other day the coming of age of the London establishment was celebrated by a luncheon at the Crystal Palace, at which all the leaders of the coöperative movement were present. Mr. D. J. Shackleton, M. P., in the course of an interesting address, gave some particulars of the growth and prosperity of coöperative printing. The London Society, he said, started twenty-one years ago, and their first business totalled about \$4,085 in the first half year; it had finished up with a total for last year of nearly \$175,000. They were naturally proud about that, and all joined in hoping that the trade of the Society might still be increased. With regard to wages, they paid the trade-union rates, and there was no difficulty about it. The total trade of the Society for the past twenty-one years had been over \$2,250,000, the profits over \$100,000. In this coöperative printing works, the workmen are practically their own employers, and the profits, after deducting working expenses, are divided among them.

AMONG the few men that have been prominent in the world of labor in England is Mr. C. J. Drummond, who for a long number of years acted as the secretary of the London Society of Compositors, and, although sometimes he was called a "masters' man" by a section of the members, he certainly piloted the Society in a masterly manner through several periods of storm and stress, and avoided by his sensible tactics many a labor dispute that might have proved extremely serious for the workmen concerned. Mr. Drummond left the London Society of Compositors to take up the position of one of the labor correspondents of the board of trade, and at the time of writing he has just been promoted to the post of chief labor correspondent of the board. During his term of service in this Government department Mr. Drummond has rendered great service on labor questions, not alone connected with the printing trade, and in appointing him to his new post the authorities have done a graceful act. He has labored earnestly in the cause of the benevolent institutions connected with the printing trade and has ever been in the front rank in assisting nearly every good work to help the aged, infirm, printer, widow and orphan, not only by means of arduous duties imposed on him, but also with financial assistance, never turning a deaf ear to their countless appeals. His name will be perpetuated in many of his works, especially with the "Drummond Pension Association." As vice-president of the "Caxton Convalescent Home," Limpsfield, Surrey, as member of the council to the "Printers' Pen-

sion, Almshouse and Orphan Asylum Corporation," as one of the founders of the Institute of Printers he has done good work. His interest in the welfare of the London Society of Compositors remains the same as when he held the chief secretaryship. On his retirement from that post he was elected as one of the trustees of the funds of this great body.

A MOVEMENT to regulate the hours of labor is on foot among the paper-mill workers in the Bury, Radcliffe, Ramsbottom and Little Lever districts, all in Lancashire,



THE BURNS MONUMENT ON THE BANKS OF THE DOON, Ayr.

and at a meeting just held at Bury a resolution was passed unanimously recording the meeting's "emphatic protest against the frequent encroachments on the Saturday afternoon holiday at some of the mills in the district, and appealing to all non-union paper-mill workers to organize and practically support the agitation for the permanent abolition, by law, of all Saturday afternoon and Sunday work, except for repairs." The meeting also asked all members of the House of Commons to help paper-mill workers and other factory workers similarly oppressed by excessive working hours to enjoy the great boon of a free week-end, which they have insisted upon having, by being in their places and voting for the second reading of the Saturday noon to Monday Morning Stop Bill.

THE youngest of the London dailies, the *Tribune*, has been having trouble in its machine-room. Hoe & Co. of London and New York, and the Northern Press and Engineering Company of South Shields, respectively put in machines when the paper started. There was considerable trouble at first in getting out the paper owing to mechanical difficulties, and ultimately the proprietors refused to pay for the Northern Press Company's machine. The outcome of this was an action in the Court of King's Bench for the recovery of \$33,245, being the price of the press as agreed upon. The defendants' contention was that the machine was not competent to turn out the forty-eight

thousand copies an hour, which it was supposed under the contract to throw off. Plaintiffs responded that if that were found to be so, it was due to incompetence on the part of the men set to work the machine by defendant, and suggested that no fault was found with the machine until it was discovered that it was not necessary to have three machines for the production of defendant's paper. Plaintiffs also stated that when they were called in on the first complaint about the capacity of the machine, their employees overhauled it and next day it was run at a speed equivalent to fifty thousand copies an hour, which was two thousand beyond the number contracted for. After a hearing lasting over several days the judge put the following questions to the special jury: (1) Whether the machine was delivered according to contract on January 15, 1906? (2) If not, was it accepted by defendant between January 15 and May 5? (3) Was the machine delivered according to contract on May 5? (4) What sum, if any, was the defendant entitled to for experimental working and for reduction of contract price? (5) If the jury answer "No" to the first and second questions, what damages, if any, should defendant have by reason of the machine not being delivered or not being delivered in time? The jury on the fourth count gave defendant \$1,750 damages. On the others they found for plaintiff. Judgment was therefore given for plaintiff for \$31,405 with costs.

ONE of the best-known of British papermakers, Mr. John Town, the present head of the firm of Joseph Town & Sons, Limited, has just celebrated the fiftieth anniversary of his business career, and the occasion was honored by the whole of the staff being entertained by the firm, and by the presentation by the employees to Mr. Town of a handsome solid silver statuette of justice, together with two valuable side-dishes, a gold watch and chain and a sovereign purse. A good deal of "speechifying" took place and it was universally admitted that Mr. Town was a jolly good fellow.

THE custom, which of late years has become a common one, of London firms starting auxiliary printing-works in the country, is causing serious apprehension among the workers as to what will be the result on wages. The question of the amalgamation of the Typographical Association, the London Society of Compositors, and the London Machine Managers' Society is one that will have to be seriously considered in the near future. There has been going on for the past few years a large migration of London firms to the country districts a few miles outside the London societies' radius, where the rates of wages are, on the average, twenty-five per cent lower than in London. One or two of these firms pay London wages and are strictly society, but the majority are paying about \$7.50 per week, and are open houses, while a few of them are non-union shops employing female labor as compositors, Linotype and Monotype operators and machine-minders, and are overrun with apprentices. Nearly all these firms have their head offices in London, where they pay union rates and employ only union hands, and so pose as trade-union firms. Three years ago the Home Counties Group was established for the purpose of making a combined move to bring the wages up to a decent standard, and to a certain extent they have succeeded, as a minimum wage of \$7.50 per week has been obtained in the branches of the Home Counties area (which is twenty-five miles outside the L. S. C. radius), where anything from \$6.50 to \$7.50 was previously paid. But is \$7.50 a sufficient wage for a man who has served seven years' apprenticeship to a trade?

THE dangers of commenting on trade matters by trade organs has been exemplified in a case that has just been

decided in the Court of Appeal, in which a retail boot-maker obtained \$15,000 damages for libel, founded upon a statement regarding the plaintiff's business that appeared in a journal called *Footwear*, the organ of the bootmaking business. Newspaper proprietors have to be exceedingly careful in England as to how they criticize anything or anybody.

THE FORCE OF SMALL WORDS.

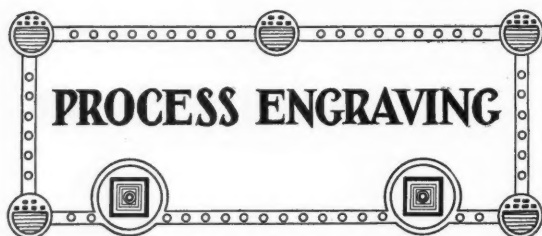
BY DR. J. ADDISON ALEXANDER IN THE "PRINCETON REVIEW."

Think not that strength lies in the big round word,
Or that the brief and plain must needs be weak.
To whom can this be true who once has heard
The cry for help, the tongue that all men speak,
When want or woe or fear is in the throat,
So that each word gasped out is like a shriek
Pressed from the sore heart, or a strange wild note
Sung by some fay or fiend? There is a strength
Which dies if stretched too far or spun too fine,
Which has more height than breadth, more depth than length.
Let but this force of thought and speech be mine,
And he that will may take the sleek, fat phrase
Which glows and burns not, though it gleam and shine —
Light but no heat — a flash, but not a blaze!



THE BURNS MAUSOLEUM, DUMFRIES, SCOTLAND.

Nor is it mere strength that the short word boasts:
It serves of more than fight or storm to tell,
The roar of waves that dash on rock-bound coasts,
The crash of tall trees when the wild winds swell,
The roar of guns, the groans of men that die
On blood-stained fields. It has a voice as well
For them that far off on their sick-beds lie;
For them that weep, for them that mourn the dead;
For them that laugh and dance and clap the hand;
To joy's quick step, as well as grief's slow tread,
The sweet, plain words we learnt at first keep time,
And though the theme be sad, or gay, or grand,
With each, with all, these may be made to chime,
In thought, or speech, or song, in prose or rhyme.



BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

CLEANING THE PLATE FOR RE-ETCHING.—As a preliminary operation to the reëtching it is well to see that the

ture it and render it unfit for drinking spoil it for use in collodion. Highly rectified wood alcohol might be used for collodion, but it would soon fill the silver bath with impurities, so that it is unprofitable. A good quality alcohol is required to dissolve the iodizing salts and it does not pay to use poor alcohol.

STOPPING OUT AND RE-ETCHING.—All stopping out should be carefully done, and the outlines of all visible detail which are not already strong enough faithfully traced. Any deviation from it instead of improving the plate has a tendency to flatten and destroy what is already there. Speaking on the duration of etches, I have found that ten rocks for 150-screen work may be safely given without fear of showing any hard marking. I invariably make use of this number when etching clouds in a flat sky, leaving portions where more definition is required to etch a second and perhaps a third time without immediate softening off, and



THE EXPERT.

Photo by R. R. Sallows, Goderich, Canada.

plate is free from scum, and that the iron is able to etch it evenly. This should be done by passing the plate through the iron, and with a wet sponge rub gently all over. Should any scum not yield to this treatment a solution of chromic acid may be tried. If it does not yield to this treatment, heat the plate and again apply the chromic acid. The plate is now in condition for reëtching.

DENATURED ALCOHOL IN COLLODION.—"Operator," Chicago, asks: "Can denatured alcohol be used in making collodion? And if so, what make? If we could use it here it would result in a big saving of money, as we use a gallon of collodion each day. I have not heard of anybody using it yet and thought if it was in use you would surely know of it." *Answer.*—No, denatured alcohol can not be used in collodion for the reason that the ingredients used to dena-

finally by finishing by local treatment with a small brush and iron when the stopping-out varnish has been cleaned off. Or it may be necessary to repeat the stopping out if, after proving, it is found that the reëtching has not been carried far enough.

THE SUN NEVER SETS ON THE PROCESSWORKER.—Seeing a weekly paper with illustrations from color plates printed in Milan, Italy, also the beautiful color illustrations in a paper from Santiago, Chili, South America, and remembering the splendid color plates in the Christmas papers from Christchurch, New Zealand, gives emphasis to the notes on the universality of processwork in the August number. The letters of inquiry that come to THE INLAND PRINTER from such widely separated subscribers as those in India and Honolulu are further evidences. Now one can find through

advertisements that processwork is an established business in Johannesburg and Capetown, Africa, as well as Lisbon, Portugal and Madrid, Spain. When our readers are traveling they will find supplies for processwork at such out-of-the-way addresses as 10, Custom House Quay, Wellington, New Zealand; No. 16, Nichrome, Tokyo, Japan; Dottningatan 2, Stockholm, Sweden; Via del Castelfidardo, Milan, Italy; Kasankaja Str., No. 13, St. Petersburg, Russia; 73, Clarence street, Sydney, New South Wales, Australia; 380-382, Flinders Lane, Melbourne; 58-60, Burnett Lane, Brisbane, and other places in the great commonwealth of Australia. While in our own country photoengraving is being taken up in the smaller cities and larger towns until there is scarcely a place of any importance without a processman of some kind.

THE SILVER BATH IN HOT WEATHER.—E. W. Foxlee, in the *British Journal of Photography*, tells well some silver-bath peculiarities as follows: "Sooner or later a bath which is in use will become disordered — there is no way of avoiding it — and will require to be doctored. It will in time become super-saturated with iodid-nitrate of silver and overcharged with ether and alcohol from the collodion. The result of the former is the formation of pinholes, or sometimes of a sandy deposit on the negatives. It is a curious fact that a cold solution of nitrate of silver will hold more of the iodid-nitrate of silver in solution than will a warm one. It will frequently happen, more especially in summer time, that a bath which in the early part of the day while it is comparatively cool will work satisfactorily, will later on, without any warning, yield only pinhole negatives. If, under these circumstances, the plate be closely examined when taken out of the bath, fine crystals will be noticed sticking out of the film, and probably a plentiful crop of them will be seen at the bottom of the vessel. These are the iodo-nitrate of silver, which have separated from the solution in the shape of fine needle-shaped crystals. The bath needs purifying treatment. When a bath is old a thin scum will form on its surface at times; this should be skimmed off with a piece of blotter, for if a plate were put into the solution with the scum on it the negative would show stains or markings on the surface of the film when developed."

BRITISH PROCESS HUMOR.—Mark Twain, by his recent visit to England, has so infected the Britishers with humor that it has spread like a contagion even to the process-workers. They are so bubbling over with it that they contribute pages of jokes to the process journals. This being the silly season there is no reason why we should not have a little enjoyment, of their providing, and so rather than surfeit the reader with too much merriment just five of the most uproarious samples of British wit are reprinted here from *The Process Monthly*. Readers finding the joke in all of them will please send their names, with a clear explanation of where the fun is, for the benefit of those who are too dull to appreciate British humor. Here is joke No. 1: "I do think when my work-people spoil a lot of three-color prints they should suffer for it to some extent," exclaimed an angry engraver. "That would certainly be dividing the spoils with them," a friend chipped in. Joke No. 2 is not so easy; here it is: "It is a wise 'finished half-tone print' that knows its own father." This one has a point to it anyway — Joke No. 3: "Some half-tone post cards of the Embankment have been so bad that they have given Cleopatra the needle." Here is one that was intended for a business maxim, but a hunk of humor was worked in — Joke No. 4: "Never prophecy (as to cost) unless you have fine-etched. In other words, unless you know." This last one sounds like London *Punch*, the fun is buried so deeply

in it — Joke No. 5: "I have often called to mind," said a well-known Fleet street blockmaker the other day to the writer, "I have often called to mind the saying of my grandfather. He was a farmer. He use to say about his corn, 'Sell and repent. Don't keep and repent.' Again and again, even in my business, though it is not of course the buying and selling of commodities in the ordinary sense, I have none the less been able to act on that principle." Mark Twain is responsible for much devilry in this world, but his connection with these process jokes should bar him from the society of decent fun-loving people.

RE-ETCHING, OR FINE ETCHING.—J. W. C., New York, asks if there is any book that will give instruction in re-etching half-tone plates. He is a wood engraver who wants to take this work up for a living. *Answer.*—Several inquirers have asked the same question of this department. There is no book that will help one. A. H. Tinkler, at Bolt Court School, London, lectured on the subject, and the following paragraphs comprise about what he said on the subject, beginning with these rules: (1) See that the work-table is kept clear of all litter. Neglect of these precautions is liable to result in injury to the originals; to further safeguard them they should be kept under glass. (2) Where lac is used for stopping out, see that it is kept in good condition. The best receptacle for this is a pot holding not less than two ounces, fitted with a lid in which is a hole sufficiently large to insert the brush. The reason for the lid is to prevent to some extent the evaporation of the spirit. The pot should be covered with a tight lid when not in use, and in the morning fresh lac should be added. This pot should have a base of some kind, so that it will be impossible to overturn it. When through work clean the brushes in wood alcohol. (4) When using chalk or magnesia for filling a plate it must not be used in lump form, but should be crumbled finely between the fingers over the plate and the powder gently rubbed in. (5) Protect the back of the plate with lac or other resist and see that all spots and other blemishes are carefully stopped out before etching.

THE PHOTOGRAVURE PROCESS OF TO-DAY.—E. R. W., who asked some months ago as to the last word regarding photogravure, is recommended to read what J. Threlfall and W. J. Smith, of the London County Council School of Photoengraving, are writing on the subject in *The Process Monthly*, beginning in the July number. They give the following as an outline of the process as worked to-day: "A copper plate is thoroughly cleaned and a 'grain' of powdered bitumen deposited upon it. The plate is heated to make this grain adhere. A reversed transparency is prepared (preferably by the carbon process) which is printed upon a piece of carbon tissue. When exposed this tissue is transferred to the grain plate, which forms a negative resist to the etching fluid (perchlorid of iron). When dry the image is ruled around with an acid-resisting varnish, and the edges and back protected with same. It is then ready for etching, which is carried out in several baths of perchlorid of iron of several strengths, the thicker or heavier solutions only penetrating and etching the lower tones. When the plate is judged sufficiently etched, the resist varnish and grain are removed, and a proof taken on a copperplate press. If necessary the plate can be worked up. It is then given a thin coating of iron, which protects the delicate surface of the copper. Prints can be taken until the iron facing shows signs of wear, when it must be renewed. For photogravure a reversed transparency is required. If the original was photographed with a prism or mirror on the lens, it will be only necessary to make a contact positive on a dry plate from the negative. This

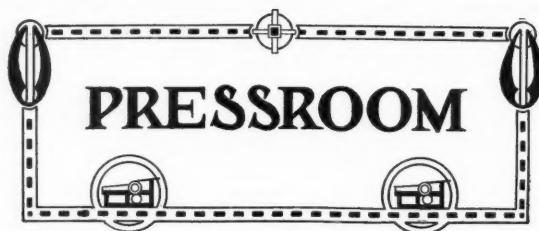
positive should be of soft quality but full of detail, no clear glass showing. If the negative is a hard one the positive had better be made upon a dry plate and a soft developer employed. Should the negative be too 'soft' it had better be made also on a dry plate, the exposure and development being so timed as to give a positive of correct gradation. If the negative is not reversed and a dry-plate positive is required, then it must be made in a copying camera, the film of the negative being placed toward the light source. If the negative is just of the right quality, it is better and cheaper to make a carbon transparency, as it gives the reversal in the usual course of development and retains all the gradations of the negative."

PHOTOENGRAVING, THE PRINTERS' NEW ALLY.—W. S. Rossiter, Chief Clerk of the United Census, gives in *The Printing Art* some figures to show the tremendous growth of the "Printing Habit," as he terms it. He tells of the two new allies to the printing trade in these words: "There are two important factors which are especially influential in swelling the percentage of increase in value of printing products. The first is the comparatively new field opened up to the printer by the increasing use of photography and photoengraving. The liberal use of these two allied arts has brought extensive patronage from interests hitherto unresponsive. The era of the cheap woodcut and the illustration makeshift has given place to increasingly tasteful products until the designer's art has been taxed to the utmost to supply artistic creations. Mere printing—the cost of composition, presswork, paper and accessories—become a trifle in comparison." If Mr. Rossiter means by this last sentence that the cost of designs and engraving exceeds the cost of everything else in illustrated printing matter, then he is mistaken. In a few books, magazines, illustrated weekly publications, that depend for their sales on their illustrations, is this true. In the case of pamphlets and circulars that are largely illustrated and rich with designs this might be. But should the edition be large the cost of paper and the printer's bill is the chief item of expense. Even shrewd newspaper managers have learned that it is cheaper most often to use illustrations than to pay for copy, telegraph tolls, copyreading, typesetting, proofreading, editing and all the other expenses that go to fill the same space with type. On newspapers of large circulation the paper bills overshadow all other bills. Mr. Rossiter is right, however, when he says: "Photography and photoengraving not only tempt to the use of printed matter for an infinite number of purposes, but also to more expensive matter. There is an increasing tendency on the part of manufacturers to utilize booklets, circulars and catalogues instead of samples in various lines of business, since wares can be reproduced by the photoengraving color process in such perfection that a rug, a piano, a piece of jewelry, furniture or machinery can be reproduced in colors of such striking exactness as to convey an impression of the article portrayed. The printed page has long formed the principal promoter of business, but now the printer has opened new possibilities of trade for the manufacturer and merchant, by enabling him to place before every possible customer reproductions of wares almost as tempting as the articles themselves."

CLASSIFIED.

"Yes, he reads the most imaginative poetry—indulges in the wildest statements—loves the brightest colors, and absolutely doesn't know the value of money."

"I see; he's an advertising man for a dry-goods store."
—Puck.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

TOO MUCH COLOR (74).—"Kindly criticize the presswork on the enclosed cards (visiting cards)." *Answer.*—The presswork could be improved by using a better grade of black ink. The color on card jobs of this kind should be run as light as possible. The shaded text appears to better advantage where there is but a slight amount of ink used, and this should be of the best grade, about \$1.50 a pound. There is economy in the use of good ink over a cheaper grade; besides, the appearance of the work is so much improved that a printer of a fine class of work should not hesitate at the difference in the cost. The fault of running too much color is a common error with many in platen presswork.

AN INK SOLVENT (60).—"I write to inquire as to the use of 'dead oil.' I have been told that it will remove dry ink from rollers and plates; it might also remove ink from cuts and type. What kind of oil is it, and where can it be procured? I have made numerous inquiries from dealers in paints and oils, but they did not seem to recognize the name." *Answer.*—"Dead oil" is a by-product from gas manufacture. It is sold commercially as crude carbollic acid. It may be procured from drug stores in bulk, as it is usually carried in stock as a cheap disinfectant. It may be used as a solvent of dry ink on rollers or plates by covering the plates or rollers generously and allowing it to remain some time. Then rub off the rollers or plates with a cloth. It will not injure the face of the roller. It may be procured in gallon lots from The Barrett Manufacturing Company, Chicago.

THE MECHANISM OF THE PRINTING-PRESS (65).—"Will you kindly inform me through the Pressroom Department of THE INLAND PRINTER where I can procure a book treating on the subject of the mechanism of printing-presses? I would prefer a book having diagrams and illustrations of parts, showing and explaining the purpose of these different mechanisms, with data as to adjustment, etc. It is my purpose to try and gain a fundamental knowledge of presses in general. Any information you may be able to give me will be thankfully received." *Answer.*—C. B. Cottrell & Sons Company, 41 Park Row, New York, issue just such a book, and a letter addressed to them will no doubt elicit the information you desire regarding it. The book, which is entitled "Problems of Pressmanship," contains diagrams and illustrations of the principal parts of their press, with detailed information as regards adjustment of register rack, intermediate driving gear, etc. A book of this kind would be a valuable help to any pressman who is making a study of the principles underlying his trade.

CUTTING AND SCORING CARTONS (68).—"Kindly advise me concerning the following: (1) In the make-ready on a cutting and scoring press, should the cutting rule come in direct contact with the iron sheet on the platen, or should it cut against or through cardboard? (2) What quality of cardboard is best adapted for use on the platen of such a press? (3) What kind of gum or glue is best for fastening this cardboard to the iron? (4) Is there a book published

on this subject; if so, by whom and at what price?"

Answer.—(1) The cutting rule should not come in contact with the platen. The usual plan is to have a movable sheet of soft metal placed next to the platen on which the cutting is done. Stencil brass is used for this purpose. It can be obtained from dealers in brass sundries. (2) Some pressmen use a sheet of pressboard instead of the brass sheet. This board can be procured from any dealer in printers' or bookbinders' supplies. (3) The cardboard may be cut to the size of platen and a strip of cotton cloth glued to the top and bottom. These pieces are fastened under the bales of the platen to secure the board in position. The board is not fastened to the platen by glue. (4) We do not know of any book treating on the subject of cutting and scoring.

DAMPNESS AFFECTING ROLLERS (64).—"We are located in a very damp building, built in rock, and have a great deal of trouble with our rollers. We keep a gas stove going all the time. Our old rollers work better than the new ones. They simply will not take the ink. I tried magnesia and everything I could think of. Notice the red on the enclosed card, and this was a double roll. Can you suggest any remedy?" *Answer.*—As the cause of the trouble is due to the dampness of the atmosphere, and as new rollers have a greater affinity for moisture, they should not be used until properly seasoned. To accomplish this, the rollers should be ordered so that ample time may be given to seasoning, and as rollers do not readily season in a damp atmosphere, it would be well to keep the rollers in a closet or a closed place where the air might be kept dry by artificial means, such as having a quantity of unslaked lime or by forced ventilation, rather than by heat. Rollers are sometimes treated with powdered alum, which temporarily removes the moisture from their face; but the hygroscopic properties of the roller composition soon absorbs sufficient moisture from the surrounding atmosphere to again put the surface of the roller in a sticky, unusable condition. A damp pressroom may be made quite dry by proper ventilation, rather than by heat. A stiff-bodied job ink, like the vermilion used on the card in question, will not cover if rollers have a moist surface.

SOLIDS PRINT SPOTTED (63).—"I am sending you a couple of sheets of some work that has given me trouble. One side of the S. & S. C. sheet was printed shortly after the cuts were washed out, the other after running a while. This was run in sixteen-page forms. What makes the spots on the cuts? This ink has never given trouble before, the price being 50 cents, and the ink being very 'short.' We are in a half basement and as it is raining nearly every day, our summer rollers are not in condition to use every day. I had on some old and some new rollers at this time. No amount of 'spotting up' of the solids seems to do any good. I have never had any trouble like this before that I could not remedy. Is the fault in the paper, the rollers or the ink?" *Answer.*—The spotted or mottled appearance in the solids of the half-tone cuts printed on the S. & S. C. stock does not appear to have been caused either by the paper or make-ready. We would ascribe it rather to the use of a "short"-bodied half-tone ink with "green" or sticky rollers. A "long"-bodied ink under such conditions should have been used. A better plan would be to have the rollers in prime condition before attempting to do the work, as unsuitable conditions will prove a handicap, and the product of a machine will be diminished, and the work turned out will be unsatisfactory. See answer to (64) under this head.

INSUFFICIENTLY BOILED OIL (61).—"I have a quantity of what I supposed was boiled oil, but as it causes grease-marks to show on printed work around large or solid lines

where I have used it in ink, it is useless for reducing purposes. These marks do not appear until the work is nearly dry. Can you inform me how to 'doctor' this oil, as I do not want to throw it out and can not now return it?"

Answer.—It is evident that the oil was insufficiently oxidized. As it might not be convenient for you to boil it, you might greatly improve its drying qualities and entirely overcome its tendency to grease the paper, by exposing it in unstoppered bottles in the strong sunlight. This treatment will clarify the oil and cause a sediment to be deposited at the bottom of the bottle. After several weeks of exposure it will be noticeably improved. The clear oil may be poured off and the sediment collected for further treatment. The sunlight and atmospheric oxygen are the active agents in producing this change, which is a chemical one. This change might have been accelerated by the use of manganese or other metals which are rich in oxygen. These oxidizing agents, if added in known proportions, will effect a quicker change, but the product is not as suitable for printers' use as the oil treated by the slower or stocking method.

TRANSPARENT TINTS (62).—"Will you tell me through your journal how tints can be mixed so that they can be run over type or cut forms and give as good results as if they were run first? I have to content myself with using magnesia as a tint base. I know a pressman who has a better way of mixing them, but he will not, of course, give it out. The tints he makes are fine and when used that way save the trouble of running set sheets." *Answer.*—The semi-transparent tints which are used to print over type and cut forms may be procured from your inkman; or if you desire, you may order the base or vehicle, which you may tint to any depth of shade. These tints will print well either with solid or screen tint-blocks, the tints lying very even. Some pressmen use 00 varnish as a base, to which they add the dry color and rub up or mix until the desired shade is reached. A careful measuring of ingredients will insure the correct tone when using in large quantities, especially if several batches must be made. The amount of color to carry while running forms will depend on the ratio of varnish and dry color used. The aim should be to carry the minimum amount that would be consistent with results desired. Work of this kind should not be attempted until trial sheets have been run and allowed to dry to determine absorption and loss of color.

REGISTERING DECKLED-EDGE STOCK ON A PLATEN PRESS (66).—"I send you herewith two samples of jobwork, both of which have given me trouble. On the deckled-edge letter-head in two colors I was unable to get good register. The bond-paper letter-head printed very unsatisfactorily. I wish you would tell me through the Pressroom Department how I might do these jobs properly." *Answer.*—The letter-head should have been locked up with head to the right. This gives a smooth edge for the two lower guides. The left, or side guide, may be a piece of reglet pasted on tympan, to which stock is fed lightly. Another plan which platen pressmen use successfully is to lock up a piece of two-point brass rule, which has been made less than type high (so that it is not inked) and shaped like a parenthesis: ")". This is placed in the form in such a position that it will cut out only a small part of the deckled edge of the stock. This cut-out serves as the position for the side guide on each subsequent color. To make the cutting effective, a small piece of pressboard is pasted on the tympan where the brass rule is to strike. The bond-paper letter-head was printed with unsuitable ink—judging from the appearance of the impression, the ink had either been reduced or a soft-bodied color had been used, as the color seemed to "crawl" in the solids of the half-tone cuts.

For bond paper, use a very stiff job ink. Bond paper calls for the special black which is ground in a heavy varnish and is very tacky. The ink is usually a hard dryer, but not always a quick dryer. The make-ready of a vignetted half-tone cut for a bond-paper job should be on very hard S. & S. C. stock (if the harder mechanical overlays are not procurable), as more than ordinary pressure is required. When the make-ready is completed, if a pressboard or sheet of stencil brass is placed just beneath the manila draw, there will be more uniformity and less yielding of make-ready and tympan.

SLURRING ON BACK END OF FORM (67).—"At the bottom of pages 2 and 3 and 1 and 4 of paper enclosed you will find slurring. This is not on the gripper-edge and does not occur on heavier forms, but at any speed at which the press is run. We would like to know how to remedy this. As far as we can ascertain, the cylinder is on the bearers and the cylinder and bed travel together. We have a — drum-cylinder press of ancient origin. We have had this trouble ever since the press was set up. In addition to this, we would like to ask one more favor regarding our rollers: they seem to crack and the surface becomes rough on the ends. We notice this only on distribution vibrators on the ink-plate. The form rollers do not give trouble in this way. Is it the ink, or is it the dirt which accumulates on the ink-plate from the paper? What would you suggest to catch this dirt or paper dust to keep it off of the rollers and plate?" *Answer.*—The causes that operate to produce slurring are many. In your case it may be any of the following: Cylinder being packed too high; cylinder bearers not bearing firmly on bed-bearers, which allows a slippage as sheet leaves the form. Test for height of packing by holding a column-rule firmly on packing and over cylinder bearers. The packing should be about two thicknesses of print above cylinder bearers. Test cylinder for firmness on bearers when the form is on by placing a thin strip of French folio on bed-bearers and turning the press around on the impression. The paper should be held tightly; if it is not, then the cylinder should be set lower. This may be accomplished by removing the bed-bearers (form being off the press) and placing a new thirty-six-point metal type under the cylinder bearers when machine is turned around on the impression. This metal type should go through only with pressure when cylinder is set low enough. Replace bed-bearers, which should be only type-high—no higher. Another cause which gives this slurring is printing a form that is too large; that is, the back end of form is just impressed by cylinder when bed is about to return. This may be remedied to some extent by moving the form toward the gripper enough to avoid this trouble. The cracking of vibrators is usually due to the revolving roller being struck by the edge of the plate. This may be avoided if a piece of leather is placed under each roller-bearer in the socket, as it tends to stop the roller after the plate leaves it. To prevent paper dust from getting on form and roller, it may be remedied to some extent by cleaning the cylinder bands and rods and the inside of cylinder after each run of print or soft paper, as this quality of stock carries many loose particles on the edges which fall off. To prevent this dust from getting on form rollers, hang a piece of heavy wrapping paper over the cylinder sheet bands between cylinder and bands, the lower end quite close to form, the upper end secured to the band rod. This sheet should be a little wider than the cylinder.

CHALK-RELIEF OVERLAYS.—This process was described in the April, 1906, *INLAND PRINTER*, on page 36, under the caption of "An Analysis of Overlays," and on page 59 under the title of "An Interesting Overlay Method." Since

this announcement the process has been introduced into 222 German printing establishments, of which thirty-two are in Berlin; sixty-nine Austria-Hungary houses, seventy Swiss printeries and thirty-one in other countries, among which is included the American Bank Note Company of New York. In brief, the method consists of a specially prepared paper having a coating of chalk on both faces, which is placed over an impression made on a tympan sheet, so that an offset is secured on the under side by repeatedly subjecting the whole to the pressure of the engraving of which the overlay is being prepared—covering the upper surface with plain paper as a protection until the offset has been thoroughly produced, when the protective sheets are removed and an ink impression taken on the upper surface of the chalk-coated overlay sheet, which is thereafter placed in a weak acid bath. The bath dissolves the uncovered chalk and partially removes that which is but partly covered by ink, thus a variable relief is secured which forms a hard surface that is claimed to give a more economical and exact overlay than other methods on account of the relief effect being formed on both sides of the overlay sheet. From specimens examined it is found to vary from .0037 to .0009 of an inch in thickness, that is, the thinnest portion of the supporting sheet to which the chalk coating is applied is .0037 inch and the total thickness where the full layers of chalk are retained opposite the deepest shadows is .009 inch, showing a change from the high lights to the shadows of .0053 inch. The maximum thickness was found to be .009 inch, measured at various points, and the gradation is shown by successive measurements of different areas as follows, reading from the lowest relief to the highest: .004; .0042; .005; .0054; .006; .007 and .0085 inches, showing a large element of gradation. The front face of the overlay sheet, when dry, has a slight pink color with the highest relief surfaces formed in white over it. The pink surface forms a guide to control the removal of the superfluous chalk in the acid bath. It is an interesting comparison to note the almost universal adoption of the Gilbert-Harris metallic overlay method (which was the subject of an extended illustrated article in the August, 1906, *INLAND PRINTER*, on page 689) in America, though the Bierstaat-De Vinney gelatin method is making headway among the engraving plants of the United States. It is now claimed the Laukes & Schwärzler (Münich, Germany) method will produce overlays at a cost of 1 pfennig per seven square centimeters or ¼ cent for 13.2 square inches, which rate would produce 52.8 square inches for 1 cent—covering an area of 7.27 by 7.27 inches, from which it is seen that the first estimates of cost have been very much reduced. Advices from Germany indicate that the method is to be introduced into the States through a New York agency. The claim is made that the entire time required in the preparation of a chalk-relief overlay, including the drying, is one hour. A close examination of the front face of the relief discloses the retention of the half-tone engraving texture throughout the middle-tones but not in the high lights or shadows. The first relief adjacent the supporting sheet is quite smooth and has a distinct glossy appearance; on the back especially the black imprint is quite noticeable, covering all the solid shadows, and the gradation is not so smooth as on the front side, for it is somewhat granular. The paper support is formed so as to not be affected by the moisture of the bath, and in consequence no disturbance of the registration is encountered. From four to eight minutes are required for the "etching" and ten to thirty for the drying operation. No risks whatever are encountered in the use of the weak acid which forms the "etching solution." The chalk which forms the relief adheres tenaciously to the supporting sheet.

UNITED STATES CENSUS OF THE PRINTING AND PUBLISHING INDUSTRIES.



THE United States Bureau of the Census announces the publication of Bulletin 79, presenting the detailed statistics of the printing and publishing industry at the census of manufactures of 1905. This bulletin was prepared by William S. Rossiter, chief clerk of the Census.

The printing industry possesses an importance which can not be measured by capital invested or by the volume and value of product. Analysis of the printer's calling has become to a noteworthy degree an analysis of the general prosperity of the nation. Therefore interest in the progress and prosperity of printing is not confined to those who are connected with the industry, as is frequently the case with other callings, but is shared by the entire community.

In the Census report the industry as a whole is considered first. This is followed by a discussion of the two principal branches—job printing and newspapers and periodicals.

THE PRINTING INDUSTRY.

The total number of establishments in this industry in 1905 was 26,422, a number larger than was reported for any other industry. The increase reported from 1900 to 1905 forms a striking exception to the prevailing tendency toward consolidation, for it was proportionately greater than from 1890 to 1900. Hence the product of this industry continues to be contributed by a great number of small establishments, accomplishing noteworthy results with a small capital, operated by men of independent thought and action, and contributing materially to the intellectual and financial growth of the country.

The capital required in 1905 to conduct the printing and publishing business was \$385,008,604. It was approximately double that required in 1890, and it was doubtless due to a considerable degree to mechanical changes which have taken place in this industry during the past ten or fifteen years.

The total value of products reported in 1905 was \$496,061,357. During the brief period from 1900 to 1905 the increase in value of products was nearly double that from 1890 to 1900, or, in absolute figures, \$149,006,927 compared with \$71,601,915. Had the per capita value of products been the same in 1905 as in 1850, the entire value of products of the industry would have been but \$52,007,588; on the other hand, had the per capita production in 1850 been the same as it was in 1905, the total value of products of the industry at the earlier census would have amounted to \$141,470,444, or almost ten times as much as the actual amount recorded.

COMPARISON OF PRINTING AND PUBLISHING WITH LEADING INDUSTRIES.

Among the ten industries having value of products in 1905 exceeding \$320,000,000, printing and publishing ranked seventh, having advanced to that position from tenth in 1880. The ten leading industries were as follows: Slaughtering and meat-packing, iron and steel foundries and machine-shops, flour and grist mills, clothing, lumber and timber, printing and publishing, cotton manufactures, woolen manufactures and boots and shoes. These great industries are characterized, for the most part, by a comparatively small number of establishments and concentration in particular localities. Printing and publishing reports one establishment to every 3,076 inhabitants, while at the opposite extreme is iron and steel, which contributes

but one establishment to every one hundred and thirty-four thousand inhabitants.

RELATIVE IMPORTANCE OF BOOK AND JOB PRINTING AS COMPARED WITH NEWSPAPERS AND PERIODICALS.

Of the total number of establishments in the entire industry, about one-third were exclusively book and job establishments, one-sixth exclusively newspaper and periodical establishments, and over one-half were combination establishments—that is, producing both book and job printing and newspapers and periodicals. In value of products the exclusive establishments were practically on even terms, the amount reported for book and job printing being \$186,759,503 and for newspapers and periodicals, \$184,736,800; but in the combination establishments the value of newspaper and periodical products greatly outweighed the value of book and job printing. The entire value of products distributed between the two general classes was \$233,230,842 for book and job printing and \$256,816,282 for newspapers and periodicals. The increase for newspapers and periodicals from 1900 to 1905 was somewhat greater than that shown for book and job printing. This was principally due to the stationary condition of the book and job printing interests in the New England States.

Two-thirds of the total value of products of the industry was contributed by six States—New York, Pennsylvania, Illinois, Massachusetts, Ohio and Missouri. These States are also the principal producers in each of the two branches, although in unequal proportions.

Five of the six cities having a population of more than five hundred thousand inhabitants in 1900 contributed almost one-half of the total value of the products of the industry, or, considered by the two main branches of the industry, 53.9 per cent of the book and job printing products and 42.9 per cent of the newspaper and periodical products. New York contributed more than double the value of products of the next largest producer (Chicago) and almost one-fourth of the entire product of the industry.

BOOK AND JOB PRINTING.

The absolute increase in value of book and job products during the five-year period was unprecedented. From 1880 to 1890 it was approximately \$4,500,000; from 1890 to 1900 \$28,000,000; and during the half decade from 1900 to 1905, \$62,000,000. At this rate the value of products will double in 1910 as compared with 1900. This advance is due for the most part to perfectly natural causes, the general prosperity of the nation in which the printer has fully shared being the principal factor.

Photography and photoengraving have become the handmaidens of printing, and the liberal use of these two allied arts has brought extensive patronage from interests hitherto unresponsive. So great, indeed, is the cost of illustration employed by many large manufacturers and others in commending their interests to the public that the mere printing—the cost of composition, presswork, paper and accessories—becomes a trifle in comparison.

Without using specific cases for the purpose of illustration it is difficult to appreciate the magnitude of many orders for ordinary commercial printing, editions of hundreds of thousands of pamphlets and even of many millions being not infrequently produced by the larger job establishments in New York, Chicago and other centers of trade. Job printing has been materially benefited by the extension of rural free-delivery mail service, which has greatly stimulated catalogue and circular production.

Moreover there are many new requirements for miscellaneous printing. The transfer system, for example,

requiring more than 3,000,000,000 transfer slips annually for the trolley systems of the United States, represents approximately 30,000,000 printed sheets of paper.

The telephone, now extended to all parts of the United States, depends upon the subscribers' book, which is an indispensable adjunct of each instrument. Of these books the three cities having more than 1,000,000 inhabitants — New York, Chicago, and Philadelphia — required approximately 1,400,000 copies in 1905, containing more than 2,500,000 pounds of paper and requiring presswork aggregating nearly 42,000,000 impressions, equivalent to the work of one cylinder press turning out 10,000 impressions per day for fourteen years of working days.

NEWSPAPERS AND PERIODICALS.

The value of products of newspapers and periodicals arises from two sources of income — subscriptions and sales, and advertising. At the census of 1880 the assets derived from subscriptions and sales exceeded those from advertising by almost \$11,000,000, or approximately one-fourth. In 1890 the products of both branches were of almost equal value, subscriptions and sales, however, being greater by \$1,000,000. At the census of 1900 advertising took the lead, with an excess of nearly \$16,000,000. Since 1900 this lead has been further increased and in 1905 amounted to nearly \$34,000,000. It is probable that this change in relative positions of these two classes of assets did not result from failure on the part of receipts from sales to advance generously in amount, but from the much more rapid increase in receipts from advertising; the former more than doubled from 1880 to 1905, but the latter much more than tripled. In 1880 the total value of advertising was equivalent to the expenditure of 78 cents per capita; in 1890, \$1.13; in 1900, \$1.26; and in 1905, \$1.79, on the basis of estimated population June 1, 1904. The per capita value of advertising thus more than doubled from 1880 to 1905. On the other hand, the per capita value of subscriptions and sales increased much less rapidly, rising from 99 cents in 1880 to \$1.37 in 1905.

The statistics relating to newspapers and periodicals indicate a remarkable increase from 1900 to 1905 except in the one significant item, the employment of child labor. Among the ten leading industries previously referred to, printing and publishing led in the decrease in the employment of children.

INCREASE IN VALUE OF NEWSPAPER AND PERIODICAL PRODUCTS BY STATES.

The increase in value of sales in the five years from 1900 to 1905 was so great by comparison that the increase in the previous ten-year period appears insignificant. But eight States show a percentage of increase for the period from 1890 to 1900 equal to or exceeding that for the entire United States from 1900 to 1905. In 1900, with the exception of Idaho and Montana, no State reported as great an increase as fifty per cent. Yet during the half decade covered by this report fifteen States reached or exceeded fifty per cent increase.

Ten States reported for the decade from 1890 to 1900 an increase in value of advertising greater than fifty per cent, but so great had this branch of the industry become in 1905 that thirty-four States reported for the five-year period an increase in excess of fifty per cent. The increase indeed for the entire United States upon a decade basis was more than double that reported for the previous period.

EXCLUSIVE NEWSPAPER AND PERIODICAL ESTABLISHMENTS.

In 1905 the establishments devoted exclusively to the production of newspapers and periodicals were presented separately for the first time. They formed 26.6 per cent of all newspaper and periodical establishments and con-

tributed 60.6 per cent of the total newspaper and periodical product. The North Atlantic States contributed approximately one-third of the total number of establishments reported, and more than one-half of the weight of paper used and value of products shown, both for advertising and subscriptions and sales.

PAPER USED IN NEWSPAPERS AND PERIODICALS.

No increase in the industry has been more striking than that reported for the number of pounds of paper used. Of the total amount of paper manufactured in 1905 more than 900,000 tons were used solely for newspapers and periodicals, representing almost one-third of the entire output of the paper mills of the United States. To make this paper required the services of nearly 15,000 men, and represented approximately \$9,000,000 in wages. These mills used as raw material 1,300,000 cords of spruce, poplar and hemlock logs, representing the timber product of approximately 100,000 acres, exclusive of the logs imported from Canada. Thus every working day in the year the forests of New England and the Middle States, with scattered areas elsewhere in the North and Northwest, yielded approximately 1,765,000 feet of timber to be transformed into the newspapers and magazines required to supply the people of the United States.

INCREASE IN SIZE OF PUBLICATIONS.

The great increase in the amount of paper used is due as much to the increasing size of newspapers and periodicals as to increasing circulation. This increase in size results not only from the constantly extending use of typesetting machines, but also from increasing resources acquired during an unusually long period of prosperity. Upon the basis of the size and weight previously specified, the newspapers and periodicals issued in 1890 averaged 5.7 pages each; in 1900, 6.6 pages; and in 1905, 8.5 pages. In 1900 the influence of the typesetting machine upon the size of publications was just beginning to be felt, but by 1905 the effect of this revolution in newspaper typography had become very marked.

PERIOD OF ISSUE AND CHARACTER OF PUBLICATION.

During the twenty-five years from 1880 to 1905 the number of newspapers and periodicals of all classes in the United States practically doubled. Of the ten thousand publications thus added, one-third was contributed by each of the first two decades and the remaining one-third by the half decade from 1900 to 1905. The increase in number of publications, therefore, was twice as rapid during the last five-year period as during the two previous decades.

The changes in the proportions of morning and evening newspapers were much less rapid during the five years from 1900 to 1905 than during the previous decade. Morning newspapers increased 7.1 per cent in number, and evening newspapers 11.3 per cent as compared with 6.4 per cent and 55.2 per cent during the previous decade. Thus, while the evening newspapers continued to increase in number somewhat faster than the morning papers, the excess of the increase of the former over the latter was but 1,178 in 1905, as compared with 1,036 in 1900.

If the various newspapers and periodicals be divided into six general classes — news, religion, trade, agriculture, science and education and miscellaneous — it appears that practically four-fifths of the entire number are found in the first class, six per cent are devoted to religion, 4.6 per cent to trade, the small remaining number being divided among the other classes.

NUMBER OF COPIES ISSUED DURING THE CENSUS YEAR.

Probably the earliest returns of any branch of industrial statistics, possessing even approximate value, is the table published in the Compendium of the Seventh Census,

presenting statistics of aggregate circulation of all classes of publications in 1810. From this table it appears that practically a century ago there were 359 newspapers in the United States, having an aggregate circulation per annum of 22,321,700.

The aggregate number of copies of all newspapers and periodicals in the United States published during the census year of 1905 was 10,325,143,188. This was an increase of 31.4 per cent during the five-year period, or practically one-third. From the nature of the case the greater part of this circulation is contributed by the daily, since the circulation per issue of that class of publications, which must be multiplied by 313 or 365, as the case may be, naturally yields much the larger product. It represents practically seven-tenths of the total. The percentage of increase, however, is much the greatest in the monthly class, being 69.8 per cent during the five-year period, as compared with 38.7 per cent for the daily and a practically stationary condition in the weekly class. There were sixty-eight copies of daily papers issued in 1900 for every inhabitant of the United States, a per capita which rose to eighty-eight copies in 1905; for the weekly the corresponding per capita was twenty-three in 1900 and twenty-four in 1905, and for the monthly six and nine, respectively.

CIRCULATION PER ISSUE IN 1905.

The aggregate circulation per issue of all publications more than quadrupled from 1880 to 1905, an increase which appeared with noteworthy uniformity in all geographic divisions, the total reaching 139,939,229.

In 1880 but six States reported an aggregate circulation per issue for all classes in excess of 1,000,000 copies, and but two—New York and Pennsylvania—reported an aggregate circulation in excess of 5,000,000 copies. In 1905, eighteen States reported an aggregate circulation in excess of 1,000,000 copies, and seven had a circulation in excess of 5,000,000, three having a circulation per issue of 15,000,000. Ten States—New York, Pennsylvania, Illinois, Ohio, Massachusetts, Missouri, Maine, Indiana, Tennessee and Minnesota—contributed four-fifths of the entire circulation per issue, and of these, three—New York, Pennsylvania and Illinois—contributed more than one-half, although representing less than one-fourth of the entire estimated population of the United States in 1905. These figures changed so little, and rather in the direction of increasing concentration than the reverse, as to make it clear that the remaining forty States of the Union, vast in area, increasing rapidly in population and possessing immense manufacturing activity, failed to make any serious inroads upon the supremacy of the ten leading States. As an illustration, however, of enormous increase in aggregate circulation, the 19.2 per cent of the total which was contributed by the forty States and Territories other than the ten leaders mentioned, was equivalent to 84.7 per cent (or more than four-fifths) of the total circulation per issue in 1880.

CIRCULATION CLASSIFIED BY CHARACTER OF PUBLICATIONS.

Of the total circulation of newspapers and periodicals devoted to news, politics and family reading, the north central division contributed 43.1 per cent, much the largest proportion of any division, followed by the North Atlantic division with 36.4 per cent. These two divisions, therefore, contributed almost four-fifths of all the circulation of this character. Moreover, they together contributed somewhat more than four-fifths of the circulation of religious publications, but the North Central States alone contributed nearly two-thirds of all publications relating to agriculture and the allied callings.

THE DAILY.

In 1905 the North Atlantic division alone contributed a slightly greater circulation per issue than that of all the other geographic divisions combined; although decidedly greater in 1880, the division practically maintained in 1905 the same proportion contributed in 1900 and also in 1890. The prominence of the North Atlantic division in the circulation of daily newspapers is probably due principally to the presence of numerous large cities, density of population and ease of communication. Such national or general circulation as is secured by daily papers falls principally to the dailies of New York, Boston and Philadelphia—Chicago being the only large city in another geographic group securing similar patronage to any extent.

An attempt was made at this census to report separately the Sunday issue of daily papers, but was found to be impracticable. It was found, however, that the Sunday edition of dailies in 1905 amounted to 11,539,021 copies per issue, contributed by 456 papers, as compared with a total daily circulation per issue of 21,079,130.

It is significant that the ten States contributing the largest daily circulation are the same as those mentioned as having the largest total circulation, with the exception of the substitution of California and Michigan for Maine and Tennessee.

There has been an interesting decentralization in progress in daily circulation since 1850, in which year the ten leaders contributed 91.5 per cent. In that year the States having the largest daily circulation were in order of importance New York, Pennsylvania, Massachusetts, Maryland, Ohio, Louisiana, South Carolina, Virginia (including West Virginia), Tennessee and Missouri. To supply 90.5 per cent of the aggregate daily circulation in 1905, twenty-one States, or two-fifths of the total number would be required. In 1905 the proportion contributed by the ten leading States in 1850 had shrunk to 78.7 per cent. Since 1850, seventeen States and Territories have been created out of territory not then organized or having territorial government. These States in 1905 contributed 1,575,995 aggregate daily circulation per issue.

CIRCULATION OF DAILIES CONTRIBUTED BY LARGE CITIES.

As might be expected from its preëminence in population, New York reported in 1905 more than double the number of daily papers contributed by any other city, the total number being evenly divided between morning and evening papers.

In number and circulation the daily newspapers of the smaller cities in most instances have held their own against the dailies of the larger cities. Dailies now flourish in communities which not many years since would have been regarded as incapable of supporting this class of publication. The prosperity and increasing wealth of such communities are the causes of this change, since steady advertising patronage must be contributed, and subscription generally is not permitted to interfere with regular patronage of some metropolitan daily.

THE WEEKLY.

The aggregate weekly circulation per issue was 36,732,037 in 1905. In 1850 the North Atlantic States produced practically two-thirds of the aggregate weekly circulation per issue, New England alone contributing one-fifth, but in 1905 the entire geographic group, including New England, reported but little more than one-third of the total weekly circulation.

From 1850 to 1860 the aggregate circulation per issue of weekly publications more than doubled, but at no time since that decade has so great a proportion of increase occurred. It is likely that the period of greatest increase

in weekly circulation has passed. There has, however, been a more marked increase in weekly circulation in urban than in rural States, due probably to the establishment or continued prosperity of exceptional publications having literary or pictorial character. The production of the weekly shows less concentration locally than any other class of publication.

The list of ten States contributing the largest circulation of weekly publications in 1905 differs somewhat from that of the largest producers of dailies, and their total contribution to the total weekly circulation is considerably less than that of the ten largest producers of the other classes. Moreover, the proportion of total circulation of the weekly contributed by the ten leading States is decreasing. It is therefore difficult to escape the conclusion that the weekly is primarily a representative of the rural sections and that it will never be supplanted in this capacity.

THE MONTHLY.

Of the three classes of publications given detailed consideration in this report—the daily, weekly and monthly—the monthly shows the most decided and significant changes. The opportunity of the monthly arose in the decade from 1890 to 1900, during which period half-tone illustrations came into general use, and the perfecting press was adapted to exacting requirements. By the former, publications could be illustrated cheaply and attractively; and by the latter, these illustrations and also improved typographical effects could be produced at much less expense. In consequence the selling price of monthlies fell, editions increased, and publications, both inexpensive and attractive, came into existence.

During the period from 1900 to 1905 the editorial policy in connection with many of the larger monthly publications was directed to secure still greater popularity. News features appeared of more permanent value and better illustrated than is possible in daily and weekly papers, and a number of monthly publications adopted the policy of dealing with current subjects and those in which entire communities were likely to take a lively personal interest.

For the period from 1900 to 1905 monthly publications reported an increase in aggregate circulation per issue (upon a decade basis) five times greater than the increase shown for the decade from 1880 to 1890, more than four times greater than the increase shown by the daily class from 1900 to 1905, and over ten times greater than that of the weekly. Thus in 1905 the aggregate circulation of the monthly outstripped that of every other class and amounted to 64,306,155 per issue, almost half the total circulation per issue of all classes of publications in the United States.

The monthly exhibits very marked local concentration in a few States as compared with either the weekly or the daily. Moreover, this concentration has been maintained with little or no variation since 1880. In 1905 the ten States reporting the largest circulation per issue of monthlies contributed more than nine-tenths (91.6 per cent) of the entire monthly circulation per issue. Thus forty States and Territories contributed but 8.4 per cent. Moreover, of this number thirty-one States and Territories, forming a vast area extending practically without a break around the eastern and southern coasts and including most of the western half of the continent from the Gulf to the State of Washington, reported a production of but 1.9 per cent of the monthly circulation in 1905. Even this proportion is declining, since this same group of States showed 3.1 per cent of the total in 1900.

The ten States which contributed this rather remarkable concentration of monthly circulation were New York,

Maine, Illinois, Pennsylvania, Massachusetts, Missouri, Ohio, Michigan, Indiana and Minnesota.

Within the ten States which were leaders in monthly circulation in 1905 were located all the cities having a population of more than five hundred thousand inhabitants, except Baltimore. These cities (including Baltimore, although having a negligible product) contributed nearly two-thirds of the monthly circulation per issue in the United States, or practically the entire monthly circulation of the States in which these cities were located. New York city, however, contributed far the largest product, reporting a circulation of 26,076,553, out of a grand total of 64,306,155; five times more than the monthly circulation contributed by Chicago, the city making the next largest contribution. It is evident that New York city is the center for monthly publications, and it is equally clear from this report that it is steadily increasing its hold as a center of distribution for this class of publications, indicating that the sale of a monthly, whether it be offered in the suburbs or two thousand miles away, is assisted by a New York imprint.

EXPORT TRADE OF AMERICAN NEWSPAPERS AND PERIODICALS.

Prior to 1905 no information was secured by the Census concerning the circulation abroad of newspapers and periodicals published in the United States. The export trade of publications of all classes is therefore presented for the first time in this bulletin.

Twenty and six-tenths per cent of the total number of establishments in the United States make some contribution to the total export of periodicals. Every State and Territory in the Union is represented, but the bulk of this class of circulation in 1905 was contributed by four States—New York, Massachusetts, Pennsylvania and Illinois—which contributed 1,533,775 copies per issue, or 80.5 per cent of the aggregate. The contribution of these States, however, is unevenly distributed between Canada and the other countries of the world, since their proportion of the distinctly foreign circulation was 85.1 per cent as compared with 76.4 per cent for the Canadian circulation. The preponderance of the former is due to the fact that New York, which contributed slightly more than half the total for the United States, furnished but 36.7 per cent of the Canadian circulation as compared with 74.7 per cent of all the other foreign circulation. Twenty-six States and Territories exported more newspapers and periodicals to "all other countries" than to Canada and twenty-four reported a larger Canadian circulation than "other foreign." Bearing in mind the fact that the population of the Dominion at the present time is approximately six million, the circulation of American periodicals as shown in 1905 is thus one copy per issue to every six inhabitants. If the population of Canada were as large as that of the United States, this would be equivalent to a circulation of 13,543,643 copies per issue.

Unfortunately the census of Canada does not report number and circulation of newspapers and periodicals. From other sources, however, the total circulation of Canadian publications may be approximately computed. In 1905 there were, in all, 1,058 newspapers and periodicals of all classes published in the Dominion of Canada and Newfoundland. The total circulation of these periodicals was approximately 2,650,000 copies per issue, thus indicating that the newspapers and periodicals received in the Dominion from the United States equal 37.8 per cent of the entire circulation per issue of Canadian publications. In short, there is one publication received from the United States to every two and one-half published in the Dominion of Canada.



BY O. F. BYXBERE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago. If criticism is desired, papers must be marked "For criticism."

RESULT OF AD-SETTING CONTEST NO. 22.—THE INLAND PRINTER's last ad-setting contest, while not bringing out a great variety of arrangements, demonstrated just the right relative sizes of display and the best border to use to bring out the most important points in the ad. Over one hundred compositors entered the contest, and 114 specimens were submitted. To determine which were the best ads. the usual custom was followed of allowing the contestants themselves to act as judges, three points being allowed each ad. selected for first place, two points for second, and one point for third. The names and addresses of the contestants, together with the numbers of their specimens, and their selections for first, second and third places, are given below:

Specimen Nos.		First choice.	Second choice.	Third choice.
1	John D. Williams, Scranton.....	39	86	45
2	Arthur R. Alexander, Scranton, Pa.....	39	18	86
3	E. A. Van Voast, Upper Troy, N. Y.....	86	44	45
4	George S. Guernsey, Exira, Iowa.....	86	73	39
5	John W. McLaughlin, Newark, N. J.....	39	73	45
6	Francis Joseph Rooney, Lansingburgh, N. Y.	44	29	36
7	Joseph Faneuf, Worcester, Mass.....	77	34	16
8	Franklyn G. Lundgren, New York.....			
9	Guy H. Perrin, Kansas City, Mo.....	86	39	45
10	William H. Fisher, Philadelphia.....	86	81	13
11	A. J. Lecler, New Orleans.....	39	45	12
12	13 H. I. Harvey, Grand Rapids, Mich.....	86	39	45
14	W. A. Kieley, Somerville, Mass.....			
15	H. W. Benson, Batavia, Ill.....	5	45	42
16	H. M. Povenmire, Ada, Ohio.....	39	45	86
17	William Curtis Jones, Denver, Colo.....	39	7	19
18	Frank H. Horting, Philadelphia.....	45	39	15
19	John D. Clarke, Houlton, Me.....	39	45	18
20	Harry E. Hepworth, Peekskill, N. Y.....	81	21	13
21	Ronald L. Streeter, Worcester, Mass.....	77	31	86
22	Benjamin A. Smith, Detroit, Mich.....			
23	Thomas C. McQuinn, Detroit, Mich.....	86	63	41
24	Harry Bennett Wilber, Detroit, Mich.....	55	93	39
25	William C. Gamble, Detroit, Mich.....	4	39	93
26	A. C. Terhune, Detroit, Mich.....			
27	68 Warren S. Dressler, Philadelphia.....	39	28	81
28	C. E. Holbrook, Boston.....	45	13	7
29	M. H. Van Dusen, Renfrew, Can.....	45	18	44
30	Armand Rey, New Orleans.....			
31	John Auer, Riverhead, N. Y.....			
32	R. L. Noland, Hutchinson, Kan.....			
33	D. C. Anderson, Eaton Rapids, Mich.....	39	45	7
34	Charles W. Stevens, Worcester, Mass.....	39	45	86
35	Francis D. Wholley, Chelsea, Mass.....	50	102	75
36	James E. Hart, Waterford, N. Y.....	44	6	29
37	Joseph R. Beale, Dundas, Ont., Can.....	86	91	110
38	Edward L. Jauchler, New Orleans.....	18	39	45
39	T. Harvey Clinger, Philadelphia.....	8	80	63
40	Maude L. Duntun, Imlay City, Mich.....			
41	George C. Fisher, Albert Lea, Minn.....	45	81	13
42	Thomas H. Little, Jr., Norfolk, Va.....	45	39	86
43	Joseph C. Jackson, Eau Claire, Wis.....			
44	Ike Davis, Waterford, N. Y.....	29	6	36
45	L. Wietispach, Streator, Ill.....	39	86	59
46	Robert F. Eschenbach, Easton, Pa.....	45	39	28
47	Elmer Hugenberger, Decatur, Ill.....	18	39	45

Specimen Nos.

Specimen Nos.		First choice.	Second choice.	Third choice.
48	S. A. Meyer, Harrisonville, Mo.....	7	39	15
49	Fred E. Smith, Fennville, Mich.....	61	39	46
50	Edward N. Cyr, Winthrop, Mass.....	35	75	102
51	Charles E. Mayers, Topeka, Kan.....	39	27	13
52	George H. Mentzer, Gettysburg, Pa.....	86	45	58
53	Robert Johnston, Prescott, Ont., Can.....	45	39	86
54	Chester Wofford, Great Falls, Mont.....	86	45	81
55	D. C. Silve, New Orleans.....	7	45	13
56	Howard F. Cluny, Fall River, Mass.....	1	27	73
57	A. C. Wrenn, Tonopah, Nev.....	45	39	63
58	William B. Temple, Philadelphia.....			
59	A. E. Schneider, Galesburg, Ill.....	39	86	94
60	Burris T. Tomlin, Glassboro, N. J.....	13	86	59
61	Axel F. Ericson, Chicago.....	39	16	91
62	Oliver C. Schofield, Richmond, Va.....	5	112	12
63	Vance R. Noe, Estherville, Iowa.....			
64	Charles A. Brown, Linden, Mass.....			
65	L. F. Roschum, New Orleans.....	73	63	42
66	H. L. Weishampel, West Carrollton, Ohio.	91	86	93
67	William Voight, New Britain, Conn.....	10	44	40
69	Arthur Walker, Jeffersonville, Ind.....	39	45	86
70	Milton R. Worley, Norfolk, Va.....	86	112	46
71	Oscar Bruss, Wausau, Wis.....	39	13	93
72	William H. Trummer, York, Pa.....			
73	W. T. Hill, Estherville, Iowa.....	39	45	34
74	M. T. Kinley, Huntington, Ind.....	20	21	39
75	Emil L. Walter, Boston.....	50	35	102
76	Charles Dwyer, Weymouth, Mass.....	39	10	86
77	Winfred Arthur Woodis, Worcester.....	86	45	21
78	79 J. Henry Dye, Angola, N. Y.....	45	39	12
80	James H. Nichols, St. John's, Newfoundland	39	44	58
81	Herbert A. Smith, Huntington, Ind.....	86	45	18
82	Charles A. Spear, Lawrence, Mass.....	39	45	108
83	John H. DeWild, Waukon, Iowa.....	39	18	81
84	Burt May, Albert Lea, Minn.....	81	13	10
85	H. D. Wismer, Fulton, N. Y.....	84	58	1
86	O. L. Lilliston, Philadelphia.....	10	45	58
87	Charles K. Bassett, Broken Bow, Nev.....	64	86	42
88	John Holywell, Cleveland, Ohio.....			
89	O. R. Ross, Nelson, Neb.....	13	5	73
90	George H. Blackwell, Albert Lea, Minn.....	45	81	88
91	C. Reitter, Saginaw, Mich.....	59	87	100
92	T. L. Turner, Martin, Tenn.....	41	50	59
93	H. W. Hawley, Galesburg, Ill.....	39	86	45
94	Otto F. Jordon, Cleveland, Ohio.....	58	45	39
95	C. DeVos, Coopersville, Mich.....	93	86	39
96	Roy Cornelius, Hoisington, Kan.....	83	45	86
97	Malcolm N. Holm, Villisca, Iowa.....	18	93	27
98	E. C. Daniel, Del Rio, Tex.....			
99	E. C. Friend, New York.....	39	93	13
100	B. F. Johnson, Quincy, Mass.....	39	18	106
101	Milton P. Morgan, Corvallis, Ore.....	10	45	12
102	John H. Shea, Boston.....			
103	George M. Stoops, Waynesburg, Pa.....	39	45	79
104	Charles N. Bardin, Tampa, Fla.....	55	108	10
105	Olney G. Rorabacher, Kenosha, Wis.....	10	44	39
106	Harry D. Charlton, Lincoln, Neb.....	39	86	45
107	Chester A. Lyle, Freeville, N. Y.....	86	13	59
108	Michael J. Widtman, Utica, N. Y.....	18	58	45
109	Charles H. McKee, Lincoln, Neb.....	81	39	86
110	W. A. Nicholson, Alameda, Sask., Can.....	91	39	7
111	Isaac H. Squires, Port Jervis, N. Y.....	73	59	13
112	Howard C. Hull, Knoxville, Tenn.....	45	5	58
113	Charles B. Counts, Union, S. C.....	39	108	98
114	T. C. Lancaster, Union, S. C.....			

The result shows a remarkable unanimity of opinion. The leading ad. has a percentage of points nearly twice as large as that of the leader in any other contest, and also has a greater lead over the ad. in second place than is usual. It is also pleasing to note that the three leading ads. are so far in advance as to leave no question of doubt. A full recapitulation follows:

Specimen Nos.		Points.
1	39 T. Harvey Clinger, Philadelphia.....	117
2	45 L. Wietispach, Streator, Ill.....	81
3	86 O. L. Lilliston, Philadelphia.....	67
4	18 Frank H. Horting, Philadelphia.....	22
5	13 H. I. Harvey, Grand Rapids, Mich.....	21
6	81 Herbert A. Smith, Huntington, Ind.....	18
7	10 William H. Fisher, Philadelphia.....	16
8	44 Ike Davis, Waterford, N. Y.....	15

Specimen Nos.		Points.
9	93 H. W. Hawley, Galesburg, Ill.	12
10	73 W. T. Hill, Estherville, Iowa	12
11	7 Joseph Faneuf, Worcester, Mass.	11
12	58 William B. Temple, Philadelphia	11
13	5 John W. McLaughlin, Newark, N. J.	10

Nine points — Nos. 59, 91.

Eight points — No. 60.

Six points — Nos. 29, 55, 77.

Five points — Nos. 21, 27, 35, 63, 108.

Four points — Nos. 1, 6, 12, 41, 102, 112.

Three points — Nos. 4, 8, 16, 20, 28, 34, 42, 61, 64, 75, 83, 84.

Two points — Nos. 15, 31, 36, 46, 80, 87.

One point — Nos. 19, 40, 68, 79, 88, 94, 98, 100, 106, 110.

That Philadelphia should secure two of the first three places, and four of the first seven, speaks well for the talent

far in advance of all competitors as to leave no shadow of doubt as to the superiority of their work. All three of the winners have figured prominently in previous contests. Mr. Clinger, who carries off first honors, was second in the last contest with a very satisfactory score. Mr. Wietlis-pach, who is second this time, has submitted uniformly good specimens in nearly every contest and several times has narrowly escaped reaching the top. In Contest No. 16 he had two entries, finishing in fourth and eighteenth places; in No. 17 he was in fourth place, in No. 18 in seventh place, and in No. 21 in fifth place. Mr. Lilliston, who is third, has also had the distinction of being successful, as he occupied first place in Contest No. 18. Photographs of the three leaders are shown herewith and brief biographical sketches follow:

WORKING CLOTHES AND SHOES

SHIRTS, JACKETS AND OVERALLS

I have almost everything you need in the way of working clothes and work shoes for men and boys.

VINDICATOR PLOW SHOES \$2 A PAIR

There is no better shoe made for comfort and wear. I have also a large line of

FINE SELZ SHOES FOR MEN, WOMEN AND CHILDREN

When you want furnishings of any kind come to this store.

JOHN ROBINSON

The Right Place Princeton, Iowa

No. 39.
First place.

WORKING CLOTHES AND SHOES

I have almost everything you need in the way of working clothes and work shoes for men and boys.

Shirts, Overalls and Jackets

Vindicator Plow Shoes, \$2 a pair

There is no better shoe made for comfort and wear.

I have also a large line of fine Selz shoes for men, women and children.

When you want furnishings of any kind come to this store

JOHN ROBINSON

The Right Place :: Princeton, Iowa

No. 45.
Second place.

Working Clothes and Shoes

I have almost everything you need in the way of working clothes and work shoes for men and boys—Shirts, Overalls and Jackets

VINDICATOR PLOW SHOES, A PAIR \$2.00

There is no better shoe made for comfort and wear. I have also a large line of fine SELZ SHOES for men, women and children. When you want FURNISHINGS of any kind, come to this store.

John Robinson

THE RIGHT PLACE
PRINCETON, IOWA

No. 86.
Third place.

of that city. In fact, the majority of the honors are carried off by the extreme east. Another point worthy of note is that the compositors who set good ads. recognize other good ads. when they see them, as is evidenced by their selections. An exception to this which is hard to understand is the selection made by Mr. Clinger, occupying first place, who named three ads. which were overlooked by all others. A comparison of the three leading ads. which are reproduced herewith, would indicate that No. 39 won because of its panels, but to my mind No. 86 is the strongest ad. of the three, considered from a purely newspaper standpoint. In nearly all cases caps and lower-case make the better line, and certainly are more easily read. The featuring of the price of the shoes is also a strong point in favor of this ad. The three leading contestants are certainly to be congratulated on their success, and particularly on being so

T. Harvey Clinger was born in Philadelphia in 1870 and has always resided in that city. He learned his trade in the office of George S. Harris & Sons, and was employed there eleven years. For seven years he was connected with two of Philadelphia's leading newspapers, and the past three years has been managing the printing department of one of the city's largest manufacturers. All composition, imposition and presswork on catalogues, miscellaneous advertising, general office printing and the printing and making of folding boxes is under his direct supervision.

Lawrence Wietlis-pach was born in Pekin, Illinois, March 21, 1870, and began his apprenticeship with the *Tazewell County Republican*, of the above city, at the age of fifteen. Shortly after completing his apprenticeship he worked for the Post Printing Company, at Peoria, Illinois. In 1898 he went to Streator, Illinois, where he accepted the foremanship of the office of William Ackerman. Four years later he went to the *Gazette*, of the same city, as manager. For the past three years Mr. Wietlis-pach has been in business for himself and is doing nicely. He was married in 1902.

O. L. Lilliston was born at Accomac, Virginia, in 1870. He served his apprenticeship on the *Salisbury (Md.) Advertiser* and the *Accomac (Va.) Enterprise*. He abandoned newspaper work at the end of his four years'

apprenticeship, and has since worked at job composition exclusively. He is now with the printing-house of T. J. Priestly Company, Philadelphia.

By a peculiar coincidence all three of the leading contestants were born in the same year, 1870, and are thus each thirty-seven years of age. Heretofore many of the successful men have been considerably younger, so that this is all the more unusual. In the October number, THE INLAND PRINTER's twenty-third contest will be announced. The copy selected will be of a small ad. of such a character as to be particularly interesting.

NEWSPAPER CRITICISM.—The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

Sturgis (Ky.) News-Democrat.—New column rule is needed badly where it is necessary to use short pieces. A little more impression and ink is all that is necessary to make your paper very commendable.

Mesa County Democrat, Grand Junction, Colorado.—The copy received for criticism is so badly offset on the inside as to be unreadable. If you can not trip your cylinder when a sheet is missed, then the press should be stopped and a few old sheets run through before proceeding. Such papers going to subscribers are sure to cause dissatisfaction. The outside forms do

a double-barrelled shotgun with the breach open so as to disclose the cartridges. Under the gun was a card which read, "My reception to the White Caps." At last accounts Mr. Sinninger was still at his desk.

AN order has been issued by the Harriman railroads instructing officials to give to the press full and prompt reports of accidents. This is a commendable move, as the truth regarding an accident is liable to be more favorable to the railroad than information secured from outside sources.

THE Manila *Daily Bulletin* publishes an anniversary number each year exploiting the beauties, opportunities and needs of the Philippine Islands. Its fifth annual issue was published last month and was termed a "Promotion Number." These issues are fully illustrated and fulfill their purpose admirably.

"HOT AIR" is the title of a neat and unusual booklet just issued by the St. Petersburg (Fla.) *Independent*, containing "Just a Week's Clippings from the State Press"



T. HARVEY CLINGER, PHILADELPHIA.
First place.



L. WIETLISPACH, STREATOR, ILLINOIS.
Second place.



O. L. LILLISTON, PHILADELPHIA.
Third place.

not register with the inside forms. Typographically your paper is very neat.

Inter-County Journal, Ackley, Iowa.—The only noticeable fault in the *Journal* is bad judgment in continuing matter from one page to another. It should not be necessary to put part of the news items from one town on the first page, and the balance on the eighth. If you can not get all the items from a town on the first page, run the news from some other town there, selecting one which will fit. If desirable you can run a line like this: "Additional correspondence on eighth page." "Local News" should not be continued from the fifth to the fourth page. If there are too many items for the fifth, it would be better to select the longer or more important ones and run them with single heads on the fourth.

"OWING to the overcrowded condition of our columns several important births and deaths are unavoidably postponed," is the remarkable announcement made by the *Colesburg Advertiser*, Cape Colony.

CUBA has a libel law which is as unfair as any in this country. No evidence is admitted bearing on the truth of published assertions. The prosecution has merely to prove its clients aggrieved by the inference to be drawn from an article and the case is won.

CALVIN SINNINGER, editor of the *Fowlerton (Ind.) Index*, received an anonymous letter warning him to leave town or take the consequences. He turned the letter over to the postal authorities and displayed in his office window

of complimentary remarks regarding the progressive policy of the paper. The *Independent* is to occupy its own home October 1 and will also start a daily edition on that date.

RIVERSIDE, CALIFORNIA, has an "Annual Bargain Day," instituted by the Riverside Business Men's Association and backed by the mayor of the city, when every effort is made to gather together the people of the surrounding towns by offering bargains in all the stores and by half-rate railroad fares. The *Riverside Press* published a twenty-four page number a few days previous to this great day, which was filled with the bargain announcements of the merchants, there being several full-page and double-page ads. Two other special issues of unusual importance were received last month. The *Sedalia (Mo.) Journal* issued a very handsome supplement to commemorate its thirtieth birthday, and the *Tabor (Iowa) Beacon* published a "Golden Jubilee Number" to celebrate the golden jubilee of Tabor College. By a peculiar coincidence this also commemorated the silver anniversary of the *Beacon*, as it was the first number of Volume XXVI.

"MAN moves in a mysterious way his blunders to perform."—*Elbert Hubbard*.



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

SUCH AND SUCH.—G. W. B., New York, writes: "Here is a sentence written by a prominent writer: 'The founder of a private school may announce, as he frequently has done in the United States, that he has opened a school in order to try such and such experiments, to introduce such and such new subjects or such and such new methods of pursuing old ones.' It was rewritten by an editor. Is it good composition?" *Answer.*—It is good composition, but not the best for any sort of dignified writing, being somewhat too colloquial for such use. The letter told what work it was written for, and the editor in charge of that work is an excellent judge of suitability in literary expression. That editor, in fact, is better entitled to recognition as being authoritative than is the one of whom the question is now asked. Of course it was because he did not approve of so much "such and such" that he rewrote the sentence. In support of the assertion that the sentence is good composition, it may be asserted that its writing by its author is one fairly good assurance of that fact, for he is a man who would not be likely to write anything else. A similar sentence by Washington Gladden is quoted in the *Standard Dictionary*: "Experience enables us to say that such and such results are likely to flow from such and such combinations of circumstances." Worcester quotes "I saw him yesterday with such and such," from Shakespeare. Webster's *International* has "In such and such a place shall be my camp," from the Bible, 2 Kings vi, 8. Webster's *Unabridged* quotes Robert South: "The sovereign authority may enact a law commanding such and such an action." South lived in the seventeenth century, and his use of the expression is evidence that it is not of very recent origin. The *Century* has three quotations containing the phrase, one being from a writer even earlier than South, but unnamed, the passage being credited as a translation of a letter by the Spanish historian Antonio de Guevara.

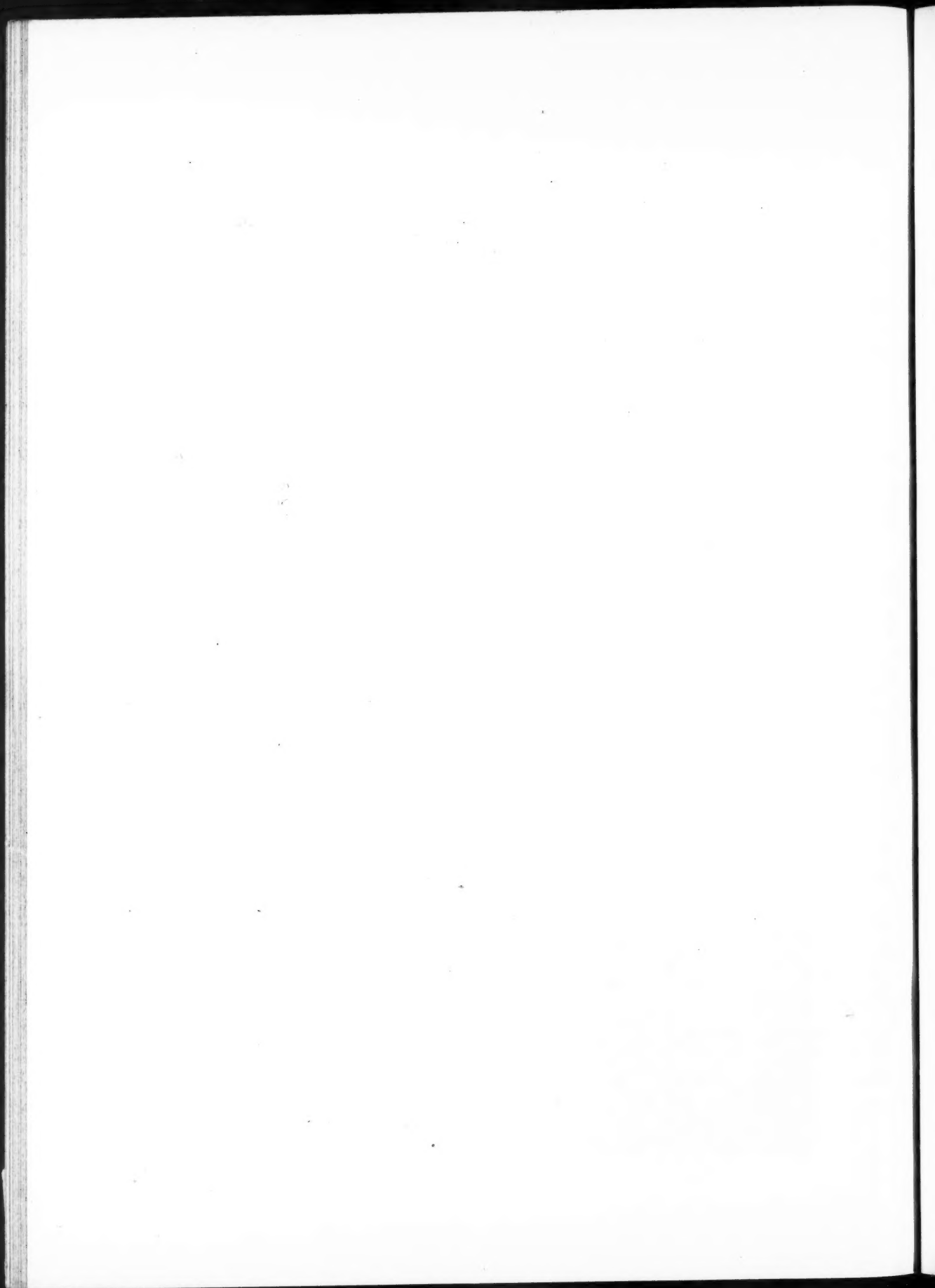
NUMBER AND COMPOUNDS.—E. R., New Haven, Connecticut, asks these questions: "In such a sentence as the following which is correct, the singular or plural verb-form? 'If either the No. 4 or No. 9 handles (is or are) used for ¼-inch bolts, the No. 130 nickel attachments can be used.' Further, in such construction, where the word either occurs, which should be used, the singular or the plural form of the noun immediately concerned—in the quoted sentence, handle or handles? Is there any tendency, in good work, toward the dropping of compound adjective forms, that is, doing away with the hyphen, for example, ¼ inch bolt rather than ¼-inch bolt?" *Answer.*—In the sentence quoted, with the plural noun handles, the plural verb are should be used. One should never say handles is. Choice of singular or plural noun in such a sentence depends entirely on fact. In speaking of one bolt, if only one handle is used for one bolt, the singular noun and the singular verb are right. If two or more handles are used for one bolt, the plurals are right. If a number of handles

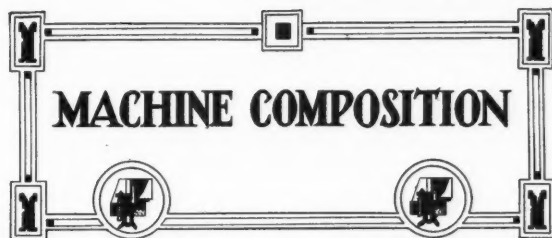
and a number of bolts are intended, plurals are right. The word either in such a case, though it is essentially indicative of choice between single things only, is not determinative as to choice between singular and plural nouns, since the choice may lie between two single things (in which case singulars are correct) or two groups or numbers of individual things (in which case plurals are correct). Thus it is correct to say either handle is used for a ¼-inch bolt, or handles are used for a ¼-inch bolt, or handles are used for ¼-inch bolts, according to the sense that is to be expressed. This being so, the proofreader should follow copy, unless it says "handles is," which is wrong in any case, except with of, as "either of these handles is," or unless he is sure that what is written is not in accordance with fact. A tendency in usage is very difficult to prove, and many assertions of certain tendencies are made that simply can not be proved, because they are not true. Of course there are such things as tendencies, however, and one widespread tendency that may confidently be asserted to exist is a tendency toward carelessness in regard to compounding.

FOREIGN WORDS.—D. M. W., Vonda, Saskatchewan, Canada, sends us the following: "Last month you printed, or misprinted, *bête noir*. The fact that you printed it in italics shows that you regard it as foreign. But why did you spell it wrongly? It should be *bête noire*, being French and feminine. Had you printed the words without italicizing, it would have given the impression that you regarded the expression as being incorporated into the English language. In this case the spelling would not have mattered, as English adopts foreign words and deliberately spells them differently. I am not grouching about this one case so much, but several times I have noticed in print foreign words italicized and spelled wrongly." *Answer.*—This correspondent says that he does not wish to be misunderstood as writing merely to find fault, and shows that his interest in the matter is general. His letter opens the way to a short discussion of the way to print foreign words, whether in italics or not. His example is a phrase that is generally italicized and often spelled wrong; but in any single instance of such wrong spelling it may be simply accidental—one of the typographical errors that will creep into print occasionally, no matter who reads the proof. Whether the phrase *bête noire* should be italicized or not is an open question. But, no matter whether it is in italic or roman, it should always have its correct spelling. The doctrine that spelling does not matter if the word or phrase is not italicized is dangerous, and would lead to many errors. English has adopted many foreign words, and sometimes changed the spelling, especially by dropping accents; but these cases of change are not nearly so frequent as our correspondent's statement implies. Many foreign words become sufficiently familiar in English not to call for the use of italics and yet retain their foreign spelling and accents—as *régime*, *débris*, *protégé* or *protégée* (masculine and feminine). The question when to use italic and when roman is one that never will be answered so determinatively as to secure unanimity in practice, especially now that so much work is done by machine. Undoubtedly machine work is lessening the use of italic, and where it is not carried beyond reason such practice is beneficial. Italicizing is often done too much. The most reasonable rules, as this editor thinks, are these, from the "Vest Pocket Manual of Printing:" "All foreign words plainly used as such should be printed in italic. Familiar foreign words, or those that have become Anglicized or so common that every one knows them, should not be in italic." Various lists have been published in style-books, but no two are exactly alike, and none is exhaustive.



Copied in reduction from the art portfolios published by Gerlach & Wiedling, Vienna, Austria.
The originals are in colors.





BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

HERBERT PRESTON, foreman of the late *Chicago Chronicle*, is authority for the statement that Herman Boddiker, head Linotype machinist on that paper until its discontinuance, took such good care of the matrices that they did service for eight years and seven months, a record unparalleled, and the *Chronicle* was one of the best printed of Chicago's newspapers.

MATRICES.—N. L. S., Brattleboro, Vermont, writes: "Inclosed you will find a matrix which shows where the distributor back-screw is gradually wearing the lower ear away. Will you please tell me the cause and remedy for this?" *Answer.*—You are mistaken about the distributor screw wearing the matrices away on the lower ear. The matrices are made with the left-hand side of the lower ear of heavy matrices cut away as in the sample sent. The object in doing this is to protect the thin walls opposite the matrix seat from the blow of incoming matrices when assembling a line.

BLOCKING OUT COPY.—G. M. C., Seymour, Indiana, writes: "What is the usual practice in Linotype offices in setting of catalogue work, etc., where a multiplicity of measures are used and cuts of various widths? Are the copy and cuts given to the operator, he to set the stuff and allow for cuts, or is the copy blocked out for him beforehand?" *Answer.*—It is the practice in most offices to lay out the work for the operator, marking the number of lines of every measure on the copy. If this work is properly done there should be no resetting necessary; but there would certainly be a loss of time if the operator had to measure up the cuts and set the matter to correspond.

SOFT METAL.—"Citizen," Centerville, Iowa, writes: "We send several Linotype slugs, the face of which is very poor. It seems to be cold, but if we raise the temperature of the metal, the foot of the slug becomes porous. We use the metal only for stereotyping and in the Linotype." *Answer.*—The metal is altogether too soft, being almost entirely lead. It requires the addition of tin and antimony to bring it to the proper standard. You should order a quantity of new metal and return what you have to the manufacturer for toning. When your metal is of the proper hardness it will stand enough heat to make the base of the slug sharp, and yet give a solid foot. Linotype metal should not be used in stereotyping.

UNEVEN FACE ALIGNMENT.—T. H. H., Jefferson City, Missouri, writes: "One of my machines is giving me a little trouble. If you will notice closely the opposite side of the enclosed proof you will see that the impression is very uneven, some letters punching through the paper, while others do not show up at all. I can not locate the trouble. I have tested the lock-up as taught in your school and it seems perfect to me. The machine runs fine otherwise. Have been holding this position since my return from school with good results. During the months of last

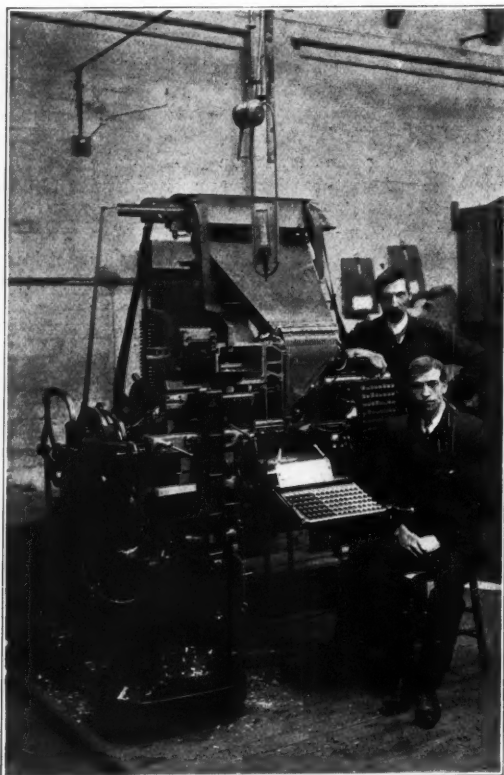
December, January, February and part of March we were running three shifts. During all this time the machines were not delayed an hour." *Answer.*—High letters, such as are apparent in the proof sent, are frequently caused by improperly repaired spacebands, the new sleeves being too wide and preventing facewise alignment of the matrices. Only experienced persons should be entrusted with spaceband repair work.

MAGAZINE VERGE-PAWLS.—M. I. O., Chicago, Illinois, writes: "Do the escapement verge-pawls always have to be filed in the manner indicated by the one enclosed herewith before matrices will slip over them? I recently had occasion to replace some old pawls with new ones and the matrices would not pass over them until they were filed in this manner. The rubber rolls and keyboard cams seem to be in perfect condition. Locking rod does not seem to interfere with full stroke of verges, and keyrod rises off the verge when the keys are touched. The machine is a Model 2 double-magazine. The trouble is in the upper magazine." *Answer.*—You have undoubtedly mixed the pawls for the upper and lower magazines. The pawls are not interchangeable; those for the upper magazine (J 52) being longer than those for the lower. The back pawl (J 365) of the lower magazine is longer than the front pawl (J 491) of the same magazine, as they are not interchangeable for this reason. Both front and back pawls of the lower magazine are beveled slightly, so you can distinguish them from the pawls of the upper magazine should they be mixed.

TEACHES 'EM AS HE NEEDS 'EM.—The editor of the *Sylvania (Ohio) Sun* has discovered that the printer's trade is no trade at all, and that Linotype operators can be made out of raw material in a few hours. It's the shortest course yet offered by any school, but perhaps is restricted to "bright typewriter girls." Listen to him: "The printers' union of Toledo will make demand for an increase of wages amounting to 50 cents per day for operators on the Linotype machines. This, we believe, will make the scale \$22.50 per week for day work and \$25 for the night men per week. This looks like pretty fair wages to pay men who work at a trade that can be taught any one of ordinary education in a few hours. This statement the *Sun* can easily prove, in fact has just completed the feat in its own office. We never look for 'experienced' operators out here. We simply teach 'em as we need them. The editor of this paper could take a bunch of bright typewriter girls, who never saw a Linotype machine, into any newspaper office in Toledo and in a week's time have them setting up all the matter required to get out the paper daily, and so could any other man who knows how to operate the Linotype." But to go further, Brother Samsey, the editor, has also discovered that Linotype operators are born and not made, and offers the evidence of his three sons, Albert, Edwin and John, aged fifteen, twelve and eight years, of whom it is said: "Several months ago *Sylvania*, which is situated twelve miles from the city of Toledo, was placed under the jurisdiction of the Toledo printers' union, and Samsey's men, one of whom had been with him for five years, the other about three, were called out and Samsey left without an operator. All efforts to secure one proved futile and he was forced to run the machine himself, a thing which, though Samsey is a printer from the case up, he had never learned to do. Samsey's Linotype is no better than any other machine and occasionally would refuse to work, and then is when he discovered that the two older boys knew more about the machine than he did himself, for oftentimes one of them, coming home from school and finding his father perplexed about something that was out of order on the machine,

would say, 'I can fix that, papa,' and help his father out of the difficulty. The boys are fifteen, twelve and eight years old, respectively, and their parent says they know more about the mechanical part of a Linotype than many an operator in Toledo. The eight-year-old boy recently set a 'take' of thirty-three lines, only two of which had to be reset because of errors. The boys have been a great help to their parent in getting out the paper since the strike and he surely has reason to feel proud of them."

THE accompanying illustration represents the only single-machine installation in the colony of New Zealand. It is employed in the production of the *Dannevirke Advocate*,



THE ONLY SINGLE-MACHINE INSTALLATION IN NEW ZEALAND.
Mr. Bateman (standing), expert; Mr. Cox (sitting), learner.

an eight-page daily newspaper published in a town of four thousand inhabitants by Messrs. Buick & Russell. A copy of the *Advocate* shows the skill of the operators, whose portraits are here shown.

GREASY MATRICES.—O. J. B., Nevada, Iowa, writes: "We have had our machine in operation since the first of the month and are having good success with it, but not without a few troubles, one of them as follows: I find it necessary to run out the matrices once a week or oftener so far and clean the ears and the magazine, especially the lower-case matrices, and the channels they run in. The ears of the matrices seem to get dirty in two or three days' use and then the lower-case t, en quad and lower-case e and period are the first ones to bother, the other matrices or some of them commencing to bother some if not cleaned up at this time. It seems to me to be oil or grease, but I have not been able to locate the source, but suspect the ejector, or thereabouts, that the grease gets on the matrices, if this is the cause. The same trouble is experienced with

the three sets of matrices, and the three magazines that we have, the same matrices giving first trouble in the three fonts each time. This dirt or grease has also, in the last week or so, worked in on to the rails of the assembler and gives trouble when assembling a line, some of them not going down to their proper place, making it necessary to push down these with the fingers before sending the line in each time. This troubles in thin spacing too; in picking up one space you are apt to get two or three, the 'gum' sticking them together. I send you a lower-case e out of the machine so you can see the dirt that gives the trouble. It will rub off readily on a piece of felt. Should they be cleaned in this way? And where should I look for the source of the trouble? Have wiped out all oil around the ejector and mold-slide sufficiently, so that I would think it could not transfer on the mold and then on the matrices, but the trouble reappears and the matrices will stick in the magazine after use a while. Any information or suggestion you might give in regard to the trouble will be greatly appreciated." *Answer.*—The trouble you have experienced is quite common on new machines. The matrices being new do not run through the channels as freely as they will when used a while. The oil you find on the matrices might have been deposited from the distributor, screws or box, or from the face of the mold. All of these and other parts of contact should be free from oil. The mold and disk when the machine arrives are usually well covered with vaseline, and if it is not all removed and the mold taken apart and cleaned may cause oil to ooze out on the face of the mold, and from there be transferred to the matrices. It may be possible that you have used an excess of graphite when cleaning magazine. This would be a serious error. To clean the magazine, first brush it out dry; then use gasoline; then a small amount of graphite on the brush, which must remove all free graphite. Of course, the front end of the magazine must be free from the dust that cakes there. When matrices are to be cleaned, moisten a clean cloth with gasoline and rub off the ears of the matrices, and use magazine brush to polish them with graphite, but use it sparingly.

GETTING EXPERIENCE.—A recent graduate of the Linotype Department of the Inland Printer Technical School relates the troubles he has experienced since leaving his *alma mater*, and again demonstrates that the training received in these courses is chiefly responsible for the success achieved by many Linotype operators and their final triumph over difficulties. Writing of his first job he says: "First I had the trouble in the cams I told you about. (2) Spacebands wouldn't fall, pawls being uneven and top center plate allowing more than one to be picked up. Spacebands had 'chunk' of metal on sleeves. (3) Second elevator would occasionally strike against distributor-shifts when rising. (4) No pump-stop spring, which caused me trouble. (5) No screw in ejector-guide, which I found afterward on floor, only one at that. (6) Stopping-pawl was not knocked off stop-lever and the pawls were a long way out of position. (7) Cam is loose on shaft. I did not set any matter worth speaking about. That seems to me to be a very poor account of myself, and it was an experience I shall never forget and one which will always make me feel sorry about, although it was an experience which taught me a good deal. Now with regard to the job here. I have set up to about nine hundred to one thousand lines. Some days not so much on account of troubles. That includes baseball score, etc.; it isn't a great deal, but I think I shall soon increase. The first machine I worked on went pretty well, although I got a squirt of metal spreading over back of mold. At first I thought that it was due to the metal being too hot, as there was no gov-

error. Then I thoroughly cleaned the plunger, but still there was trouble. I tested the lock-up, which appeared all right. The fellow who has up till recently taken care of the machines (for ten years, since instalment) told me to scrape the well and I did so with the result that the trouble was overcome. The second machine has no bell, which rather bothered me at first. Some of the letters would not fall and the trouble seemed to be mostly a dirty magazine. I cleaned that thoroughly, but I still found that occasionally the cams did not drop, so one night I cleaned and oiled both sets of cams and since that have had very little trouble in that direction, although occasionally a keybar fails to return and I notice that if I strike a key a little hard there is a slight movement on the part of some of the keys on the same row. The distributor was causing trouble, which I was told was from an injury to the distributor bar, and that a new one had been ordered. I had better here state that these machines went through a fire last February, which may possibly account for some things. The new bar arrived and I put it in. It worked all right, except the M quad and such matrices. I watched it and found that they were dropping a trifle late, which caused them to clog. I adjusted the magazine a little sidewise, which remedied matters. The distributor wasn't working very well; two thin mats being lifted at once. I cleaned box and dressed down the lift, and things are going all right. One day the spacebands kept clogging, so I examined them and found that only one ear was being lifted clear. I took off box and cleaned and dressed down pawl and adjusted and that is working all right."

RECENT PATENTS ON TYPESETTING MACHINERY.

Two-letter Junior Linotype.—J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed March 1, 1907. Issued July 30, 1907. No. 861,770.

Assembler Lift.—E. C. Lampson, Jefferson, Ohio. Filed February 1, 1907. Issued July 30, 1907. No. 861,864.

UTILIZING THE SCRAPS.

The keeping in order of the small lots of paper scraps too valuable to be thrown away is a matter that bothers most printers. The writer has been using a system for the past few years that has saved many a shilling by enabling him to lay his hands immediately on anything he might have of this nature. In the first place, have a cupboard or several shelves on which to keep scraps by themselves, labelling one shelf or section "Book Paper," others "Enameled Book," "Flat Paper," "Bond Paper," "Colored Flats," "Cardboard," "Miscellaneous," etc. Go through the mass of scraps you have, putting each kind and size on its respective shelf, laying aside a sheet of each with quantity marked on it; but be sure to tie up each lot to prevent its being "pied." It is not necessary to wrap it.

When you are through, put these marked sheets in a drawer of your desk, table or some other handy place. When a small job comes in, look through the marked samples you have saved, and you can tell immediately if you have anything suitable. Suppose that you need stock for five hundred envelope slips and any suitable piece of waste you have will cut more than the necessary amount. Pin the marked sheet to your job ticket, or your cutting ticket if you use one, and when you have found the lot represented by the sample, count out enough for the job and mark another sheet with quantity remaining, and put in drawer with your other marked samples. In this way you will always have an up-to-date record of the scraps.

Whenever you cut up a job from full sheets and have a piece of waste worth saving, it will only take a moment to

mark a sheet and tie up the waste and put marked sheet in the scrap drawer. You can always tell positively, without leaving your desk, what scraps you have on hand.

Very often a customer will say, "Get me out a thousand of those small slips, tickets, or some other small job." You ask him: "What stock shall I use?" "Oh, anything; suppose you show me something." You can then pick out of your scrap drawer, right at your elbow, any scraps you may have; and in nine cases out of ten he will say: "That's all right, use that."

It takes very little work to keep up this system, and it will repay you a thousand times for your trouble, as it is impossible to remember all the little odds and ends of scrap paper that accumulate in a job office. How often have you cut up full sheets for a small job, and perhaps only the next day, while looking through a mass of scraps for something for another job, found just the thing for that little job you cut from full sheets yesterday?—*The Practical Printer.*



"WHERE IS MR. FAIRBANKS?"

Photo by R. R. Sallows, Goderich, Canada.

GASTRONOMIC ITEM.

An Irishwoman, meeting a neighbor in Fleet street, was glad to see her friend wearing a happier face than usual.

"What do you think, Mrs. Grady? My husband has got a job."

"I am delighted to hear you say so, and what is he doing?"

"Faith, he tells me he is feeding the press in a printing-office."

"Feeding the press? Go on, now; why, Murphy's not been able to feed himself for the last two months. Feeding the press, indeed. I'd teach him to bring the food home to his poor wife."—*Scottish Typographical Circular.*



THE Paragon Press, Montgomery, Alabama, has recently issued, on its fourth anniversary, an attractive souvenir of eight pages and cover, printed in three colors and giving an interesting description of its plant and prospects.

A BOOKLET recently sent out by Henry Lindenmeyer & Sons, New York, to further the interests of the Belgrade cover-papers, forms an excellent advertisement. It shows sixteen different shades of the Belgrade covers on which are printed designs in colors, giving a practical demonstration of the covers in actual use.



Three pages from an attractive booklet issued by the printing-house of Levisson, Gravenhage, Holland.

AN excellent reproduction, on heavy cardboard, of a slate bound in red flannel and corded with a black cord, is used as an advertisement by the Mergenthaler Linotype Company, New York. On the slate appear several convincing arguments as to the superiority and adaptability of the Linotype. It forms an attractive advertisement.

THE Shelly Printing Company, St. Louis, Missouri, has recently been conducting a campaign of advertising by means of circulars, and from the quality and style of printing displayed the campaign should prove profitable. Attractive color arrangements, unique folds and excellent typography and presswork all combine to produce a favorable impression.

THE latest advertising effort of the Woodward & Tiernan Printing Company, St. Louis, Missouri, is in the "something different" class. It consists of eight pages and cover and is devoted to the demonstration of the superiority of the Woodward & Tiernan engravings of machinery subjects. The body of the booklet is printed in two colors on brown market paper, with the half-tones printed on coated paper and tipped on.

INSTEAD of the usual calendar, the printing-house of Levisson, Gravenhage, Holland, has this year issued an attractive booklet. It is in the shape of a year-book, and in

addition to the calendars for each month contains much information for buyers of printing. Each monthly calendar has an appropriate and suggestive illustration, as will be seen by the pages reproduced herewith. The title-page, the original of which is in blue-gray and black, the type being in black and the decoration in blue-gray, is also shown.

A MOST useful book for printers and others who have to do with printers' ink is the sample-book recently issued by Philip Ruxton, Incorporated, New York and Chicago. Unlike most sample-books, it gives one a practical demonstration of the effect of one color upon another when used in combination. In order to do this each of eleven pages of text is printed in a different color combination to show the colors on type-forms, and opposite each of these eleven pages is printed a page in half-tone in a combination of solid color and tint. In addition to these there are ninety pages printed in solids. The color combinations are excellent, and are guaranteed to be good in the following quotation found in the introduction: "In addition, we guarantee every page free from indigestible combinations, and

if you do not like the taste, we gladly take it back! This offer also applies to our ink. It's good!"

IN an entertaining six-page folder devoted to the booklet as an advertising feature, the Protzman-Farrar Company, Pittsburgh, Pennsylvania, advances, among other good things, the following arguments:

When we say "advertise" to you, Mr. Manufacturer or Mr. Wholesaler, we mean just one thing. We mean touching each one of your prospective customers on the shoulder every month with a direct, convincing argument, put up in three-minute form.

If advertising does not gain the actual attention of the man, it is of no earthly use to you. If a certain kind of advertising does gain the actual attention of the man, it then becomes the most powerful factor imaginable for increasing the sale of your goods.

If you make or sell something that is worthy of being pushed and you are ambitious to make your business a bigger and grander success, if you believe your business is really worth while, you are not giving it a square deal if you haven't a desire to learn our whole story and have us learn yours.

Does your catalogue or booklet give reasons? Is it pleasing to the eye—something too good to throw away? Or is it just paper and type and pictures? Think that over!

WE are in receipt of a copy of a valuable booklet entitled "Going to Europe," arranged and printed at The Cheltenham Press, New York, for Brooks Brothers. It is interesting and instructive to prospective travelers, containing information concerning steamship lines, location of piers,

sailing days, nautical terms, customs regulations, and numerous other things of importance. The pages in the rear are devoted to the exploitation of the clothing, etc., handled by Brooks Brothers.

THE Thomson Printing Company, Philadelphia, presents a strong argument in favor of good printing in a recent booklet entitled "Reasons," the cover of which is reproduced herewith. The original is printed in black and red on a blanked panel on light-brown stock, and tied with a brown silk cord, presenting a handsome appearance.

We have recently received a copy of a booklet entitled the "Kewanee System of Water Supply," issued by the "Kewanee Water Supply Company," Kewanee, Illinois. It bears the imprint of the Binner-Wells Company, Chicago, and is designed and printed in the usual attractive manner of things which come from this firm. The cover, a reproduction of which is shown herewith, is printed in black, white and gold on dark-blue stock, while the body of the booklet is in black and brown on india tint. It consists of some sixty pages of text and half-tones.

Sporting Joke. A hunting or a shooting incident in winter, and in the summer months a cricket or a racing one, with golf, the sporting Frenchman, and 'auto' incidents to fill in gaps. Akin to this last is the Military and Barrack Joke, which, of necessity, deals chiefly with recruits and the Volunteers. Of the Domestic Joke, *Punch* has always made a specialty. Again, *Punch* readers often find an incident which may not be inaptly called the Uneducated Classes Joke. With such material as permanent pictorial matter, but little space is left in any issue for the Extraordinary Illustrated Joke. True, it pops up sometimes in a hope-I-don't-intrude-beg-pardon sort of way. But seemingly it does not thrive in a traditional atmosphere, as its appearances are few."

A DIFFERENCE IN MANAGERS.

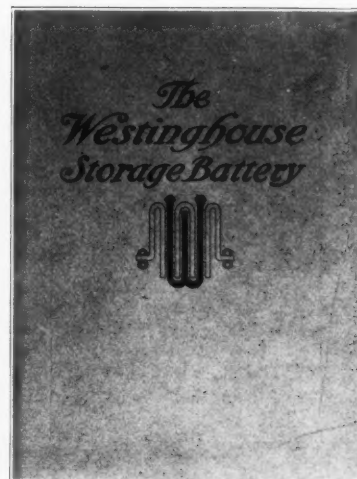
The president of a large concern manufacturing a certain kind of metal fixtures told me that in one of his western factories he had employed at one time a foreman whose invariable greeting to the men, as he went about overseeing



Cover of a handsome booklet from the Thomson Printing Company, Philadelphia.



Cover of a high-class booklet printed by the Binner-Wells Company, Chicago, for the Kewanee Water Supply Company.



Attractive cover in dark brown, light brown and orange on light-brown stock. From the publishing department of the Westinghouse Electric & Manufacturing Co.

THAT the advertising literature which comes from the publishing department of the Westinghouse Electric and Manufacturing Company, Pittsburgh, Pennsylvania, is of a high order is evidenced in a booklet descriptive of the Westinghouse Storage Battery. A reproduction of the cover, the original of which is in dark brown, light brown and orange on light-brown stock, is shown herewith.

THE WAYS OF "PUNCH."

The reception given to Mark Twain by Mr. Punch, the famous humorist, and recorded in a congratulatory cartoon, shows that wit and humor may be recognized in spite of hampering traditions. For *Punch*, although by birth Italian, has since July 7, 1841, the date of his first appearance in Great Britain, become a Britisher of Britishers, and sets forth best, perhaps, of any English newspaper, the current views and habits of John Bull.

"Like an old-fashioned restaurant," says R. H. Lomax in *Harper's Weekly*, "*Punch* has a traditional menu, especially of illustrated jokes. Of these the most important is the Political Cartoon or Joke, which, when of international interest, is reproduced the world over. Then there is the

work, was a string of abusive profanity. Whenever he came in sight, the operatives worked at top speed; as soon as he was gone they systematically and cheerfully loafed. Later, a new foreman was put in — a quiet, practical man, of decision and firmness, but by nature a leader rather than driver of men. Since his advent a product has been coming from that factory ranging from a quarter to even a half larger than it was possible to squeeze out under his blatherskite predecessor. The gain represented the economic value of a different personality. Specific instances of similar experience might be multiplied.—*Hayes Robbins, in the Atlantic Monthly.*

KEEPING IT QUIET.

The *Press* of Lawrenceburg, Indiana, says: "Every few days one reads in the papers of some couple being 'quietly married.' Isn't this meaningless phrase about worn out? Who ever heard of a couple being noisily married?"

Never heard of being "noisily married." Have heard of being "silently married" when the bride was deaf and dumb.



BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must be fully prepaid. Letters positively must not be included in packages of specimens, unless letter postage is placed on the entire package.

WILLIAM H. TRIMMER, York, Pennsylvania.—One or two of your specimens contain too many type-faces. Otherwise they are very neat and attractive.

booklet it is abominable. The body matter should have been set one or two picas narrower, as the margins are scant.

WILLIAM B. DAWSON, Washington, D. C.—The decoration which you have used on the bill-head does not harmonize in shape with the type. The use of Lining Gothic type with a delicate flower design can not be productive of pleasing results.

CHARLES B. CARTER, Marion, Alabama.—Your business card is a striking example of the inappropriateness of ornamentation. The combination of text-letter and chap-book ornament is particularly displeasing. Other specimens are neat and attractive.

A PACKAGE of exceptionally artistic specimens has recently been received from B. R. Bowman, Ogden, Utah, containing several attractive conceptions in the well-known Bowman style. Two of them are shown herewith, one a letter-head, the original of which is in deep green and yellow-orange on white stock, the rules being in orange, and the other an admission card. As will be seen by the



Credit Department
John Scowcroft & Sons Co.
Ogden, Utah

WILLARD SCOWCROFT, Secretary & Treasurer



A clever letter-head conception by B. R. Bowman, Ogden, Utah. In the original the rules are in yellow-orange, balance in deep green.

NEAT designs and delicate colorings characterize the work of The Ruskin Press, New Orleans, Louisiana. A package of recent specimens contains examples of excellent commercial work.

THAT the printing of T. E. Harper, Corning, California, is of the very best is evidenced in his recent specimens. An excellent use of tint-block effects is the most noticeable feature in his work.

A GREAT improvement is shown in the typography of D. C. Silve, New Orleans, Louisiana. A package of recent specimens contains clever and original designs and excellent color combinations.

A. H. FREEMAN, Hector, Minnesota.—Your commercial specimens are neat and tasty in design, although the combination of modern capitals and text which you have used on the envelope can hardly be commended.

CLEVER conceptions in tint-block arrangements form a striking feature in the printing of E. W. Jobe, St. Louis, Missouri. Good typography and pleasing color combinations also combine to make his commercial specimens of the best.

C. A. MERRILL, Lewiston, Maine.—A more simple arrangement would be preferable for the letter-head. The building of a panel design with a small amount of copy has necessitated the use of type which is too large for work of this kind.

HAWAIIAN GAZETTE COMPANY, LIMITED, Honolulu, Hawaii.—The cover of the booklet is excellent. The same, however, can not be said of the inner pages. Especially objectionable is the idea of putting an extra lead between the first half dozen lines under the headings. This "style" is bad enough when applied to newspaper work, but in a

reproduction, the latter is a model of simple and attractive arrangement. Other equally pleasing specimens show beautiful combinations of colors in shades and tints, in the use of which Mr. Bowman is an adept.

G. W. KERR, New York city.—While your covers show much originality in rulework designs, there is a tendency to allow the reading matter to become secondary to the design. A strengthening of the feature lines at least would help wonderfully.

Popular Choir and Organ Recital

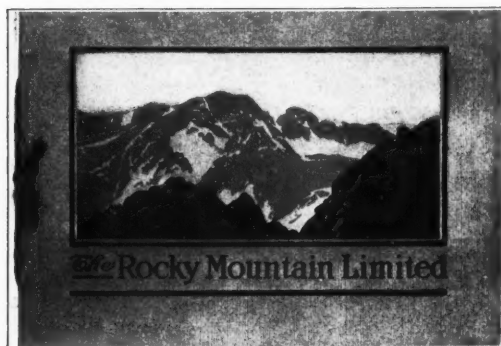
Tabernacle, Monday, February 4th, 8:15 p. m.
Admission Fifty Cents

Mr. John J. McClellan, Organist
& of the Ogden Tabernacle Choir
Mr. Joseph Ballantyne, Director
Assisted by Miss Myrtle Ballinger

An unusually simple and effective admission ticket by B. R. Bowman, Ogden, Utah.

E. H. A., Portland, Oregon.—We are rather inclined to agree with your customer who objected to the envelope corner-card set in Cheltenham, Cheltenham Italic and Cheltenham Bold. One series would have been much better. Since the recent popularity of the "family" idea in type-

designing one of the tendencies seems to be a desire to crowd all of the family into each job, and while of course this is not so objectionable as the use of several series which are entirely unrelated, still it is frequently overdone.



Cover of a handsome booklet printed by Rand, McNally & Co., Chicago, for the Rock Island Lines. Original in dark brown, light brown and blue, on brown stock.

ONE of the most attractive specimens of railroad printing that has reached this department in some time is a booklet, 5 by 7 1/4 inches in size, used by the Rock Island

HEREWITH is shown a reproduction of the artistic and pleasing business card of Albert Loose, Dayton, Ohio. It is, as will be readily seen, very attractively hand-lettered, and the original is hand-decorated in tints with water-colors, presenting a handsome appearance.

AMONG a recent package of high-class specimens from the Gage Printing Company, Limited, Battle Creek, Michigan, an elaborate booklet entitled "Summer at the Battle Creek Sanitarium" stands out most prominently. It is 9 by 10 inches in size, well printed in black and an orange-brown tint, and profusely illustrated and decorated. An idea of the decorative effects may be gained from the page reproduced on next page.

THE CARE OF SPECIMENS.

BY L. A. H., IN "THE PRACTICAL PRINTER."

The loose-leaf device has become a very important factor in every business of to-day and its uses are unlimited. The question of carrying samples of printed matter has caused no end of annoyance to the solicitor of printing, for, when carried about loosely in the pocket, they quickly become soiled and lose their attractiveness.

A novel and handy sample-book can be made with a loose-leaf cover, about 4 by 9 inches, a convenient size to carry in the pocket. Sheets of dark cover-paper, cut and punched to fit the cover, with the samples tipped thereon,

The George Junior Republic Printing Shop

PUBLISHERS OF THE JUNIOR REPUBLIC CITIZEN. A MONTHLY MAGAZINE OF SIXTEEN PAGES WRITTEN, EDITED AND PRINTED BY THE CITIZENS OF THE GEORGE JUNIOR REPUBLIC. A CIRCULATION OF ONE THOUSAND TWO HUNDRED COPIES IS GUARANTEED. AS AN ADVERTISING MEDIUM IT HAS NO SUPERIOR IN ITS CLASS. THE RATE IS SEVENTY-FIVE CENTS AN INCH PER ISSUE, A DOLLAR FOR TWO INCHES. WE DO THE FINEST KIND OF WORK ON LETTER-HEADS, BILL-HEADS, ENVELOPES, STATEMENTS, BUSINESS CARDS, ETC.

Chester A. Lyle, Instructor

An excellent treatment of a large amount of copy, by Chester A. Lyle, Freeville, New York. Rules in light blue, balance in dark blue, on white stock.

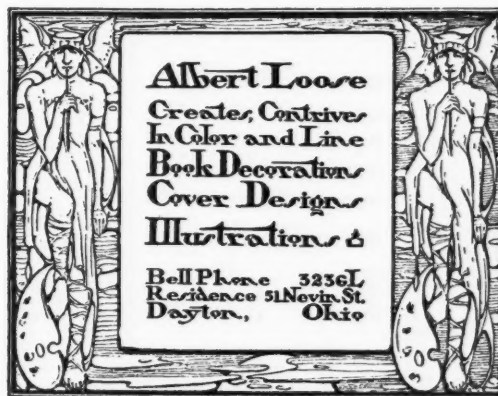
Lines to advertise the Rocky Mountain Limited. The cover, a reproduction of which is shown herewith, is an artistic conception in dark brown, light brown and blue, on brown stock. The body of the book is printed in two colors. It bears the imprint of Rand, McNally & Co., Chicago, on whom it reflects great credit.

KIESLING BROTHERS, New York.—The use of more subdued colors would add immensely to the appearance of your blotter. Red and blue do not form a pleasing color combination, and when, in addition to this, the proportion of red is too great, the effect is especially crude and glaring.

HENRY L. MURPHY, Fayetteville, North Carolina.—Your specimens are good in design, but the rules which you have used have evidently outlived their usefulness. A simple design, devoid of rules, is preferable to an elaborate design—no matter how good it may be—in which the rules do not join as they should.

NEATNESS and modesty in type-design characterize the products of the printing department of the George Junior Republic, Freeville, New York, in charge of Chester A. Lyle. The letter-head shown herewith gives an excellent idea of the style of typography which prevails throughout the work of this plant. In the original the rules were in light blue, balance in dark blue, on white stock.

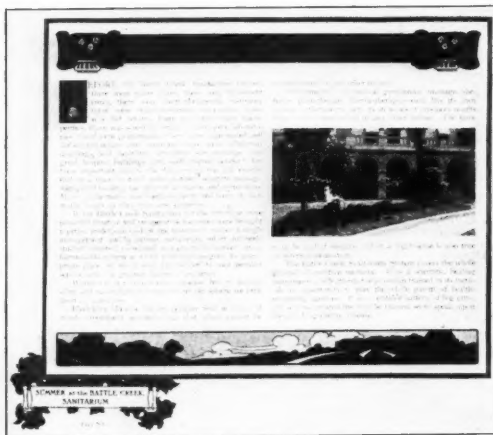
will produce a very pleasing and harmonious effect. Letter-heads folded twice will fit very nicely, and cards, envelopes, circulars, booklets, etc., can be tipped on, giving the solicitor a nice line of samples, in a convenient form, to carry with him. When samples become soiled they can be



An artistic and attractive hand-lettered business card.

replaced with fresh ones by simply opening the rings in the book and inserting the new sheets. Samples of nice work will convey an idea more directly to the buyer of printing than long, tedious explanation.

A similar but more complete method can be carried out in the office. A small cabinet, filled with samples pasted and grouped in an attractive manner, letter-heads in one drawer, cards in another, invitations and announcements



A page from a handsome booklet entitled, "Summer at the Battle Creek Sanitarium," from the press of the Gage Printing Company, Ltd., Battle Creek, Michigan.

in another, and so on. A label should be on the outside of the drawer indicating the contents therein. A small piece of ribbon glued on the bottom sheet will be of great assistance in lifting out the specimens. Booklets and catalogues should be kept in a separate drawer in the cabinet, as they can be handled more easily that way.

Many of the up-to-date houses are using a method similar to this for keeping their samples, and it has proven very successful. No plant doing high-grade work can afford to overlook this important feature.

The compositor is frequently at a loss to determine quickly how to set some job, whereas if he had specimens to refer to he would see something that would give him an idea and thereby save considerable time. The book of specimens becomes an attractive feature in a short time, and it not only tends to educate the compositor but also acts as a guide for colorwork and the proper selection of type and stock, thereby becoming a valuable book. It also has a tendency to create among the employees in general a more lively interest in their work, thus making them produce better results.

With the many examples of fine printing as displayed by typefoundries and high-class journals, the printer of to-day has exceptional advantages for collecting specimens from these sources and profiting by the experience of the best printers of the country.

ONE OF THE HAPPENINGS.

In a written examination on astronomy one of the questions was, "What happens when there is an eclipse of the moon?"

A student with a good knack of getting out of a difficulty wrote:

"A great many people come out to look at it."—*London Tit-Bits.*

THE CARE OF WASTE STOCK.

Waste stock is often a total loss. Try this method: From each bundle of waste stock take a sheet. Note on it the number of sheets and the price. Paste this sheet on the wall under a large sheet of cover-paper. The cover-paper is merely a protection and adds to the appearance. Tie up the remainder and put it away. Do this with all your waste, filing a sheet with the memorandum of quantity and put the rest away. Now, how does it work? A job comes in. You wonder if you haven't waste stock enough to do it. You go to the wall. You have before you a complete inventory of your waste; the size, the quantity and price. If you find you have something that will do, and you use it up, you tear off the sheet and go to the stock-room and locate the bundle. Rather a nice way to stop a leak, isn't it?—*The Practical Printer.*

FINELY sifted coal ashes with salt and vinegar is an excellent preparation for cleaning corroded brass rule and galleys.—*Practical Printer.*

THE HUMAN FIGURE

By JOHN H. VANDERPOEL

Instructor in Drawing and Painting. Lecturer on the Drawing and Construction of the Human Figure, Art Institute of Chicago



CHICAGO:
THE INLAND PRINTER COMPANY
1907

A strong, dignified title-page. From the press of The Henry O. Shepard Company, Chicago.

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

THE HUMAN FIGURE; Drawing and Construction. By John H. Vanderpoel. Chicago: The Inland Printer Company. Price \$2 net. Postage 15 cents extra.

Mr. John H. Vanderpoel has been for nearly thirty years one of the most distinguished teachers of drawing in America; himself a consummate draftsman, he has



JOHN H. VANDERPOEL.

instructed thousands of men and women, so that the list of famous American artists contains a large percentage of those who have been his pupils. His specialty is the drawing and construction of the human figure, and in this he stands high among the world's masters. His knowledge of the nude, and the clear, systematic manner in which he gives it expression, is unsurpassed in modern art instruction. Mr. Vanderpoel's new book is a full and concise exposition of his system. The text is a thorough analysis of the human figure from the artist's standpoint, feature by feature and as a whole. It is illustrated with fifty-four full-page plates, variously reproduced in half-tone, metzograph and tint—all of them masterly drawings of the greatest value to the student. In addition to these it contains 330 marginal sketches, none of which have ever been published, showing parts of the body in various positions and actions. Altogether it is the most complete illustrated work on the subject now extant. To the student and the working artist, as well as to the general public which may

use such a book for reference, the publication of Mr. Vanderpoel's life-work is of the utmost importance. Mechanically the book is a beautiful one, finely printed on heavy paper, solidly bound in an artistic manner, and designed to be as convenient for reference as possible. John H. Vanderpoel was born in Haarlemmer-Meer, Holland, 1857; on the site of the old Lake of Haarlem, which has been drained off, and is therefore a Dutchman of Dutchmen. He came to this country a child and once worked a little while in an iron foundry. About 1875 he began to study drawing and painting in the Academy of Design of Chicago, and showed unusual aptitude from the beginning. The school of the old Academy of Design was continued by the Art Institute, which was formed in 1879, and during the same year Mr. Vanderpoel was made an assistant instructor in drawing. He has been a professor of drawing and painting in the Art Institute ever since, although he went abroad to study about 1885 and has been a frequent visitor abroad since that time. He has been a regular exhibitor in the Chicago exhibitions and occasionally in the East. In his specialty of instruction in the drawing of the human head and figure he has no superior. He is in the opinion of those competent to know the best teacher of that subject in the world. His career has been chiefly in teaching, but in late years he has executed some important mural paintings. There is a notice of Mr. Vanderpoel in "Who's Who in America," which is entirely correct. He has certainly been one of the most important influences in art education in the central west. He is happily married and has two children. He enjoys immense popularity among his students and among his neighbors.

"EMPLOYING PRINTER'S ESTIMATE BOOK FOR PRINTING AND BINDING."—This is one of the most convenient pocket companions that the printer can have. It is filled with practical information most conveniently arranged for reference. Renewable estimate blanks so arranged that when they are all filled they may be slipped out and a fresh packet slipped in is an admirable contrivance, and as all the items that go into printing are listed the estimator is in little danger of letting some of the requisites slip his

THE HUMAN FIGURE



J. H. VANDERPOEL

COVER-DESIGN.

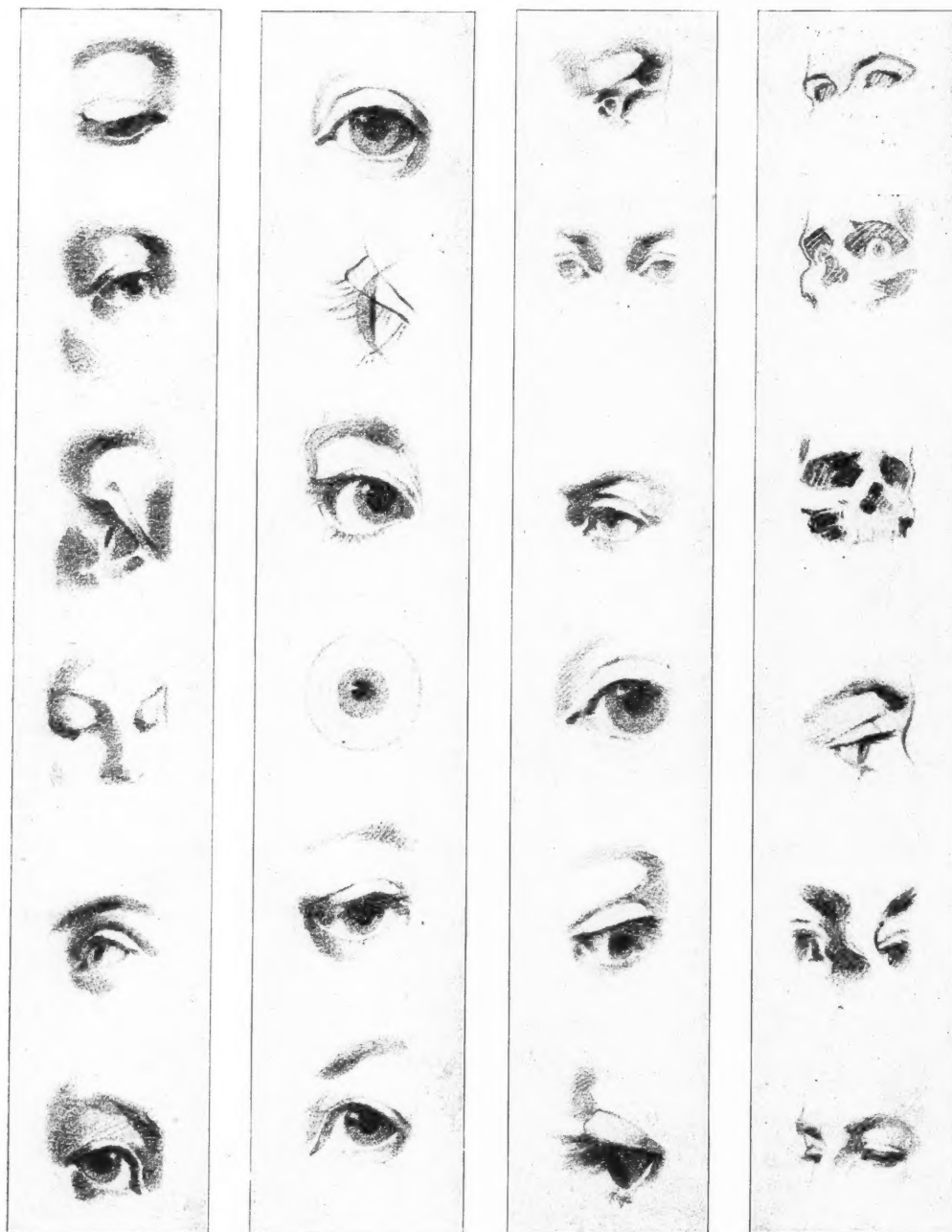
By John H. Vanderpoel.

memory. The book is published by David Ramaley. For sale by The Inland Printer Company. Price, \$1.25; postpaid.

"A HAND-BOOK OF ILLUSTRATION," by A. Horsley Hinton, London. Dawbarn & Ward, Limited. Price, 60 cents net. By mail, 10 cents extra. Paper covers. Cloth, \$1.50. This second edition of Mr. Hinton's comprehensive work suffers somewhat by comparison with the first edition, as the plates are somewhat worn, but the low price at which the work is now offered will make it attractive to many art students and processworkers. One hundred and twenty pages of text and illustration is one of those bargains

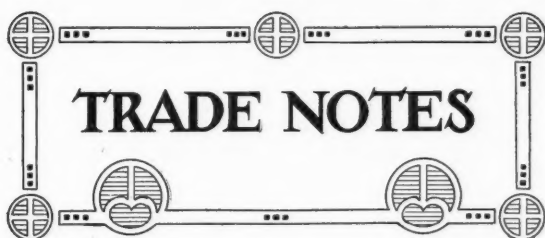
which will surely make its appeal. The work may be obtained through The Inland Printer Company.

"THE EMPLOYING PRINTER'S PRICE LIST FOR PRINTING AND BINDING."—This admirable little treatise, by David Ramaley, is now in its eighth edition. The first edition was published in 1873 and Mr. Ramaley has been steadily improving it since that time. While it is admitted that no ready-reference book will meet all the requirements of the printer, there is probably nothing more practical of the kind on the market or more complete than this little work. For sale by The Inland Printer Company. Price, \$1.25; postpaid.



Copyright, 1907, by The Inland Printer Company. All rights reserved.

Half-tone reproductions from marginal drawings in "The Human Figure," by John H. Vanderpoel.



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

ANNOUNCEMENT is made by Genzsch & Heyse, typefounders, Hamburg, Germany, of the death of the senior partner of the firm, Mr. Emil Julius Genzsch, on July 9, 1907.

C. B. WHITAKER, Plymouth, Indiana, has secured valuable patent claims on a new press designed primarily as a jobbing press, on which several colors may be printed at a single feeding of paper.

J. CECIL NUCKOLS, for the past three years advertising manager of The S. Obermayer Company, Cincinnati, Chicago, Pittsburg, has recently received the additional appointment of advertising manager of The Cincinnati Electrical Tool Company.

ROTH BROTHERS & COMPANY, manufacturers of motors, dynamos and special electrical machinery, Chicago, have opened a branch house in New York city, the Electrical Exchange building, 136 Liberty street. Mr. George F. Schminke is the manager of the new office.

THE editors and reporters of the Cincinnati daily papers have just organized "The Cincinnati Pen and Pencil Club." Its objects are mainly to promote good fellowship and to afford a place for the members to put in their spare time at reading and other pleasures.

THE *Fourth Estate* says: "Cyrus Curtis, publisher of the *Ladies' Home Journal* and the *Saturday Evening Post*, now owns all the land on the block bounded by Walnut, Sansom, Sixth and Seventh streets, Philadelphia, except three lots on Walnut street. It is his purpose to put up an immense printing plant on the land."

THE new officers of the International Printing Pressmen's and Assistants' Union are: President, George L. Berry, of San Francisco; first vice-president, William L. Murphy, of Butte, Montana; second vice-president, John T. Warrington, of St. Louis; third vice-president, Peter J. Breen, of New York city; secretary and treasurer, Patrick McMullen, of Cincinnati. The executive board consists of the above officers, with President Berry as chairman. All the officers are to serve one year.

THE United Typothetae of America will meet in convention at Niagara Falls during the week of September 9. A large and enthusiastic attendance is promised. *The Master Printer*, the official paper of the Philadelphia Printers' Board of Trade, will advance its date of publication one week and get out a special number for that occasion. *The Master Printer* has been doing valuable educational work in regard to printers' prices and systems of accounting, as the various excerpts from its pages in THE INLAND PRINTER will show.

THE New Castle News, New Castle, Pennsylvania, on July 30 announced the twenty-fifth anniversary of Fred L. Rentz' entrance into the employment of that publication. Twenty-five years ago Mr. Rentz was employed by

the *News* as a printer's devil. He is now manager and part owner of the News Company, one of the most progressive dailies in Pennsylvania, with fine mechanical equipment. Mr. Rentz has evidently taken Mark Twain's advice, "to place all his eggs in one basket, and then watch the basket."

ANDREWS & MARSH have bought out Mr. Pittman's interest in the business of Andrews, Pittman & Marsh, 286 Greenwich street, New York. They have incorporated under the name of Andrews-Marsh Manufacturing Company, and will continue the manufacture of the popular ideal iron grooved block, Kent power paper-cutters and die-cutting presses and supplies for printers generally. Two or three new machines for printers and binders will be placed on the market by them in the next few months, and the business will be increased and enlarged as rapidly as facilities can be obtained for doing so.

LAWRENCE & VAN BUREN PRINTING COMPANY, Lansing, Michigan, make the following announcement: "The success attained in the printing business of Lawrence & Van



ELEVEN O'CLOCK.

Photo by R. R. Sallows, Goderich, Canada.

Buren Printing Company (a copartnership formed in 1897) has justified the formation of a stock company, incorporated in July, 1907; the new company purchasing all the assets of the copartnership, and will do business under the above name and at the same location, Ottawa street, east. At the election of directors Mr. Fred S. Lawrence was chosen president and manager, J. G. Van Buren vice-president, and Henry N. Lawrence secretary-treasurer."

ANNOUNCEMENT has been made by the Chemical Engraving Company, artists, designers, photo-retouchers, line, half-tone and colorplate makers, 18-20 Oak street, New York, that they have bought the stock, plant, good-will,

accounts, leaseholds, etc., of the Photoengraving Company located at 9-15 Murray street. The two plants have been consolidated at the Murray street location, which gives the Chemical Engraving Company one of the largest engraving plants in the city of New York. The Chemical Engraving Company was established in December, 1901, at 18-20 Oak street, and has gradually built up a business of very large proportions. The half-tone engraving company business, which they have purchased, has been noted for high-class work, and the plant is a very complete one.

THE Cleveland branch of the Manz Engraving Company, The Hollister Press, under date of July 31, issues the following announcement: "You are respectfully advised that we have transferred to Messrs. Corday & Gross the engraving business we have hitherto conducted at Cleveland. Our extensive engraving and printing interests at Chicago and New York now require our undivided energy and attention, and while we fully appreciate the patronage bestowed upon our Cleveland house, have deemed it necessary to make the transfer above mentioned. We will pay, from our general offices at Chicago, all claims against our Cleveland branch, and request that all moneys due us be forwarded to 950 East Ravenswood Park, Chicago. Correspondence relating to work under contemplation or in process may be addressed to Messrs. Corday & Gross, Cleveland."

POSTMASTER-GENERAL MEYER has promulgated an order, effective August 1, 1907, providing that the face side of a postal card may be divided by a vertical line placed approximately one-third of the distance from the left end of the card, the space to the left of the line to be used for a message, etc., the portion to the right to be used for the address only. A very thin sheet of paper may be attached if it completely adheres to the card and such a paster may bear both writing and printing. Advertisements, illustrations or writing may appear on the back of the card and on the left third of the front. Postal cards bearing particles of glass, metal, mica, sand, tinsel or other such substances are declared to be unmailable, except when inclosed in envelopes with proper postage affixed, or when treated in such a manner as will prevent the objectionable materials from being rubbed off or injuring the hands of persons handling the mails.



Pierre Artigue, in the Kansas City Star, Kansas City, Missouri.

THE International Brotherhood of Bookbinders is flooding the United States and Canada with appeals for an eight-hour day in the form of circular letters to employers setting forth reasons for trimming one hour off the present working day. In these letters the recipients see veiled threats to strike and it is pretty well indicated that those to whom the communications are addressed will be prepared to resent such action, and the outcome is hard to guess. The union leaders deny any intent to strike if their demands are not granted, but assert they will take the matter up for a referendum vote if the reply is not satisfactory. In the United States and Canada there are eighteen thousand bookbinders, and the union claims to control ninety per cent of the men. The wage-scale ranges from \$18 to \$21 for nine hours' work. A few years ago it was twelve hours work for from \$15 to \$18.

AN UP-TO-DATE ROAST IN EFFETE DRESS.

The number of obsolete words that are to be found in a complete dictionary of the English language is considerably larger than the people have any idea of. The following letter, written by an alleged poet to an editor who had treated his poetry with derision, furnishes some idea of them:

"Sir,— You have behaved like an impetiginous scrogle — like those who, envious of any moral celsitude, carry their unglicity to the height of creating symposiacally the fecund words which my polymathic genius uses with uberty to abligate the tongues of the weetless! Sir, you have crassly parodied my own pet words, though they were trangams!

"I will not coascervate reproaches. I will oduce a veil over the atramental ingratitude which has chamfered even my indiscerptible heart. I am silent on the focillation which my coadjuvancy must have given when I offered to become your fantor and adminicle. I will not speak of the lippitude, the oblepsy you have shown in exacerbating me, one whose genius you should have approached with mental discalceation. So I tell you, without supervacaneaus words, nothing will render ignoscible your conduct to me.

"I warn you that I would vellicate your nose if I thought that any moral diarthrosis thereby could be performed — if I thought I should not impignorate my reputation. Go, tachygraphic scrogle, with your crass, inquisite fantors! Draw oblectations from the thought if you can of having synchronically lost the existimation of the greatest poet since Milton."

And yet all these words are to be found in the dictionary.— *New York Telegraph.*

HER MAIDEN EFFORT.

A certain judge had been away from his native city for several years, and upon his return found it difficult sometimes to recognize former acquaintances. One morning a youngish woman, accompanied by a tall boy, entered the trolley car and sat down next the judge.

"How do you do, Judge?" she said cordially. "I don't believe you remember me? I am Mrs. X."

"Why, so it is! Mrs. X., I am delighted to meet you again. How do you do? And who is this with you? It can't be your son! Bless me, I would not believe you had a son so big."

"Oh, yes," replied the guileless Mrs. X., flattered by his cordiality. "He is my first-born — my maiden effort, Judge."— *Lippincott's.*

You may have observed that some men make a specialty of melancholy observations.— *Record-Herald.*

THE LORD BALTIMORE PRESS.



THE accompanying illustrations are views of the plant of The Lord Baltimore Press, Incorporated, located at Greenmount avenue and Oliver street, Baltimore, Maryland. This company was formerly known as The Friedenwald Company, and has been in business for the past thirty-two years. The growth of its business is well shown by the relative floor space occupied at former locations as follows:

1875 — Fayette street	5,000 square feet.
1886 — Paca street	18,000 square feet.
1891 — Baltimore and Eutaw streets.....	32,000 square feet.
1906 — Present location	100,000 square feet.

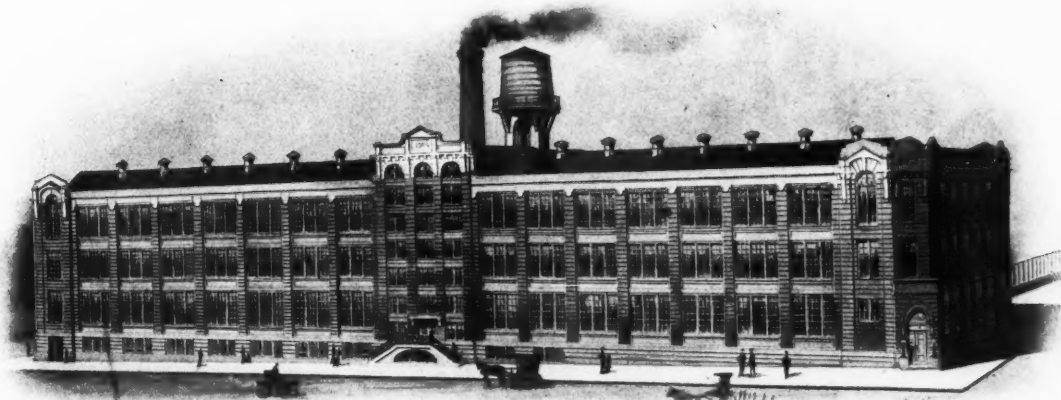
Ground was broken for the structure that The Lord Baltimore Press now occupies on May 8, 1906, and the building was completed and occupied by about January 1, 1907. Representing as it does the most approved of modern methods of construction and protection against fire damage, as well as being especially designed for the most advantageous handling of an extensive printing and litho-

The heating system, which utilizes the exhaust from the engines, is controlled by a mechanism which is designed to automatically maintain whatever temperature may be desired throughout the building.

A unique feature of the construction of the building is the double-threaded rectangular stairway in the center of the Oliver street side of the building. Here are located five excellently ventilated toilet and wash rooms, each twenty feet square, for the employees. These rooms are equipped with the best sanitary and up-to-date plumbing, the floors are of cement, and the walls glazed with "porcelite" and arranged so that each room can be flushed with a hose and thus kept thoroughly cleansed. An enclosed fire-escape of ample dimensions is located at the extreme north-western corner of the building.

An electric elevator with platform 10 by 12 feet with a capacity of five thousand pounds is located at the rear of the center of the building, where it opens on a receiving and shipping platform, as well as at the regular doors on each floor.

Each floor is divided into two rooms of equal size. The top floor at the eastern end is occupied by the book



THE LORD BALTIMORE PRESS.

graphing business, this building and plant is receiving at present much attention at the hands of builders and fire-insurance interests as well as printers and publishers.

The building, which consists of three floors and a basement of about the area of two-thirds of a floor, affords a floor space of approximately one hundred thousand square feet. It is of reinforced concrete throughout. The floors, with the exception of the basement, are of maple laid on stringers set in cinder concrete, which in turn is laid on the regular concrete floors. As will be seen by the illustrations, the building is exceptionally well lighted, three-quarters of the exposed area of the four sides being glass, in addition to which the top floor has the further advantage of four saw-tooth skylights each 7 by 100 feet. Even the basement is so well exposed to the direct light of the sun that the need for artificial light here is reduced to the minimum.

The power plant consists of two 175 horse-power boilers supplying steam to a 175 horse-power and a 100 horse-power engine, with direct connected generators for furnishing the current to individual motors, which, with a few minor exceptions, are utilized throughout the plant. These generators also furnish current for lighting, for which both incandescent and arc lights are used.

composing-room, stereotyping department (in an enclosed room to itself), job composition and job press department. The western end is occupied by the lithographic department. The eastern end of the second floor is utilized for offices, which are finished in mahogany. The remaining space on this floor is used by the bookbindery and the department for mounting maps.

The eastern end of the first floor is devoted to the cylinder press department, the western end being used by the department for the manufacture of folding boxes. Here also is located the receiving and shipping department.

The basement is used for storing paper stock. Adjoining the engine-room is the machine-shop equipped with lathes, drill presses, milling machine, power hack saw, emery wheels, etc. At the rear of the engine-room is a large switchboard with automatic circuit-breakers. The boiler-room adjoins the engine-room.

The building is protected throughout by the automatic sprinkler system, which is connected with a thirty-thousand-gallon tank.

The excellent lighting, the large area of space on each floor, making the handling of goods and supervision easy, together with the well-planned arrangement of both the



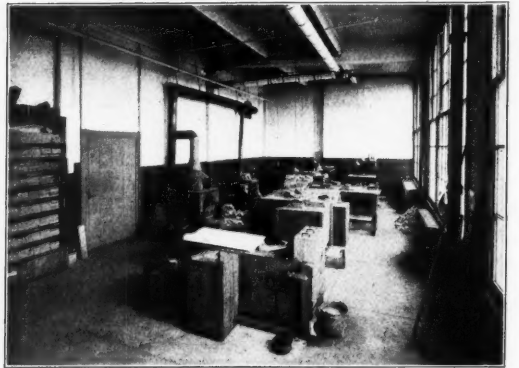
COMPOSING-ROOM.



CYLINDER PRESSROOM, NORTH SIDE.



LITHOGRAPHIC TRANSFER AND PRESS ROOM.



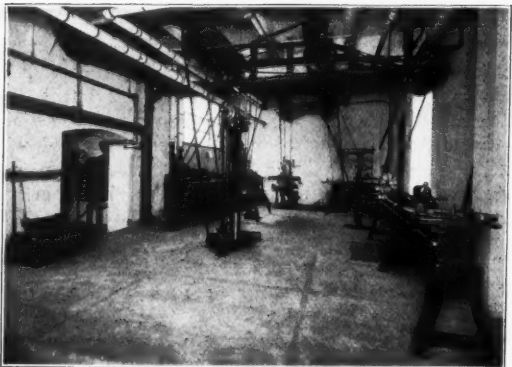
STEREOTYPING-ROOM.



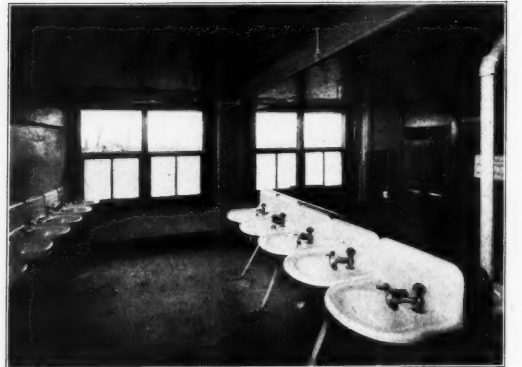
BOOKBINDERY.



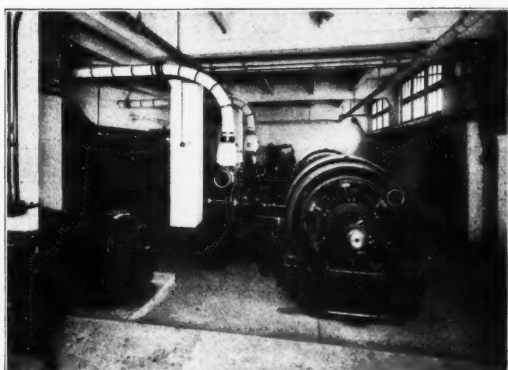
FOLDING-BOX DEPARTMENT.



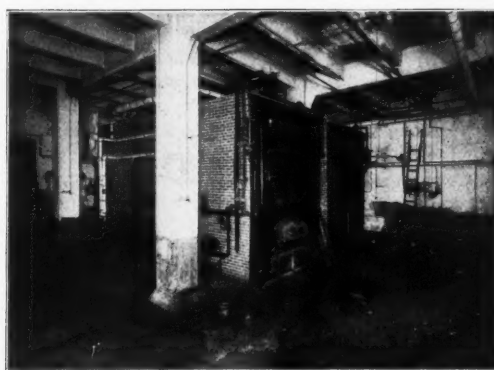
MACHINE SHOP.



ONE OF THE SIX WASH AND TOILET ROOMS.



POWER PLANT.



BOILER-ROOM.

building and mechanical features, place this plant in a class by itself for the most economical production and the highest grade of quality of its products.

The business of The Lord Baltimore Press consists of printing, bookbinding — mainly pamphlet and edition binding in cloth and leather; lithographing—principally color-work, and the manufacture of high-grade folding boxes.

Mr. Simon Dalsheimer, the president of the company, planned the construction of the building, which was worked out and erected under the supervision of Ballinger & Perrot, architects, of Philadelphia.

The power, heating, lighting and all the mechanical features of the building, such as elevators, etc., were installed under the directions of Mr. Charles Reeder, Electrical Engineer, of Baltimore.

The officers of the corporation are: President, Simon Dalsheimer; vice-president, Dr. Aaron M. Billstein; treasurer, Nathan Billstein; secretary, Roger W. Cull.

THE PRESIDENT AND THE NEWSPAPERS.

We learn from a source that we hesitate to pronounce authoritative that the next move of the administration in the direction of federal control of industries will bear directly upon the newspapers published in this town. It is well known that the Chief Magistrate has been dissatisfied with the conduct of several of them for some time. The *Evening Post*, peevish still despite the highly developed conscientiousness of Mr. Oswald Garrison Villard and the charming urbanity of Mr. Rollo Ogden, was, as might have been anticipated, the first to offend, but a very close second in the few intervals not given to scientific analysis of the moral expansion of a bowwowing railway president, was Mr. William Makepeace Lafin's *Sun*. Then, at about the beginning of dullness in the advertising season, the Ochs-Miller-Reich *Times* indulged in many obnoxious reflections. After a while even Mr. James Gordon Bennett began to cable double-leaded peeps to the *Herald*, and finally Mr. Ralph reluctantly yielded to the earnest solicitations of the intermittently retiring Mr. Joseph Pulitzer, and indicated a sense of resentment at interference with the *World's* general direction of the universe.

Such manifestations were naturally displeasing to the President from their commencement, but with characteristic patience he withheld the heavy hand in the hope that the great worldly editors might be led by the gentle ministrations of Mr. Silas McBee in the *Churchman* to perceive the error of their ways and duly repent. But, we are informed, the President has now become convinced that Sile can not deliver the goods, and, more in sorrow than in anger, he has determined to adopt more drastic measures. The first suggestion, said to have emanated from the Inter-

state Commerce Commission, aided and abetted by Mr. Jacob Riis, was to attack the octopal Associated Press as monopolistic, but piteous appeals from Newport to leave undisturbed its most shining ornament in the person of Mr. Melville E. Stone ultimately touched the heart that has been cruelly supposed to know no brother, and another method was demanded. Happily, an assistant attorney-general had a few minutes to spare, and with the usual deftness and ease presented the solution which is now receiving favorable consideration.

The chief points in the indictment we understand to be: (1) that the newspapers, like the railways, are servants of the public, and therefore properly subject to governmental regulation; (2) that this fact need not be established by evidence since the journals themselves admit and even brag of it; (3) that they circulate in New Jersey, Connecticut and other commonwealths, and consequently fall within the provisions of the useful Interstate Commerce Act; (4) that they make no public reports of their business and



OFFICE ENTRANCE.

widows and orphans desirous of investing in their shares are unable to acquire information to which clearly they are entitled; (5) that in several instances stock has been issued for good-will, or, speaking plainly, shamelessly watered; (6) that great abuses have arisen in connection with advertising rates, the downtrodden servant girl being compelled to pay more per agate line than the opulent merchant, more favorable terms invariably being granted to the larger advertiser; and (7) that in seventeen million, nine hundred and thirty-three thousand, two hundred and ten specific instances *rebates* have been granted to customers.

The assistant attorney-general is said to have figured out that the fines that can be imposed for these outrageous offenses and clear violations of the law amount to \$36,893,712,206.23. Of the department's ability to obtain

the status of Mr. Henry Loyal Stoddard's faithful *Evening Mail*, Doctor Sleicher's Jasperian *Leslie's*, Doctor Mabie's charitable *Outlook*, and Doctor Shaw's too-previous *Review of Reviews*. The assistant attorney-general is now hunting loopholes for them.

Opinion in the inner cabinet respecting penalties is said to be divided. Secretary Straus is convinced that all purposes would be served by conferring upon his department the power of fixing all advertising rates, while Commissioner Garfield sternly demands vigorous criminal prosecutions by a young anti-Foraker lawyer in Ohio, who feels that he ought to have a square chance. The President has rejected this proposal absolutely, announcing firmly that he will not touch it with a ten-foot hay-fork. The reason why has not yet been stated authoritatively, but it is suspected that he is worried about Sile.—*Harper's Weekly*.



REAR VIEW OF BUILDING.

the imposition of those fines the assistant attorney-general has no doubt whatever. The President also is said to have personally confirmed the law and the interpretation thereof. The only difficulty lies in the application. Once it was feared that the whole plan would have to be abandoned on account of the *Tribune*, whose sphere of usefulness, it was apprehended, would be seriously restricted by snatching eight hundred odd millions from its annual net revenue. The versatile assistant attorney-general, however, is said to have rendered an opinion that the *Tribune* is exempt because of its removal from the realm of journalism to that of diplomacy, and is, therefore, in no sense a public servant. The President, it is understood, coincides only to the extent of the service not now rendered, but this is considered sufficient by the assistant attorney-general, and consequently may for the present be considered a fixed principle in law. Doubt, however, is expressed regarding

NEWS WANTED.

My friend, help the editor in his wild-eyed search for news. When your friends come to see you, if you are not ashamed of it, tell him; when your wife gives a tea party, if you have recovered from the effects of the gossip, drop in with the news; when a baby arrives fill your pockets with cigars and call; if you go to a party steal some of the good things and leave 'em with the item in our sanctum. If your wife licks you come in and let us see your scars and tender sympathy through the paper. If your mother-in-law has died, don't be bashful about it. Give in all the commonplace news. In short, whatever makes you feel proud, sad, lonesome or glad submit it to our twenty-four carat wisdom and see our matted locks stand upon ends with gratitude, which will pour from every pore like moisture from the dew-besprinkled earth.—*Tekma (Okla.) Times*.

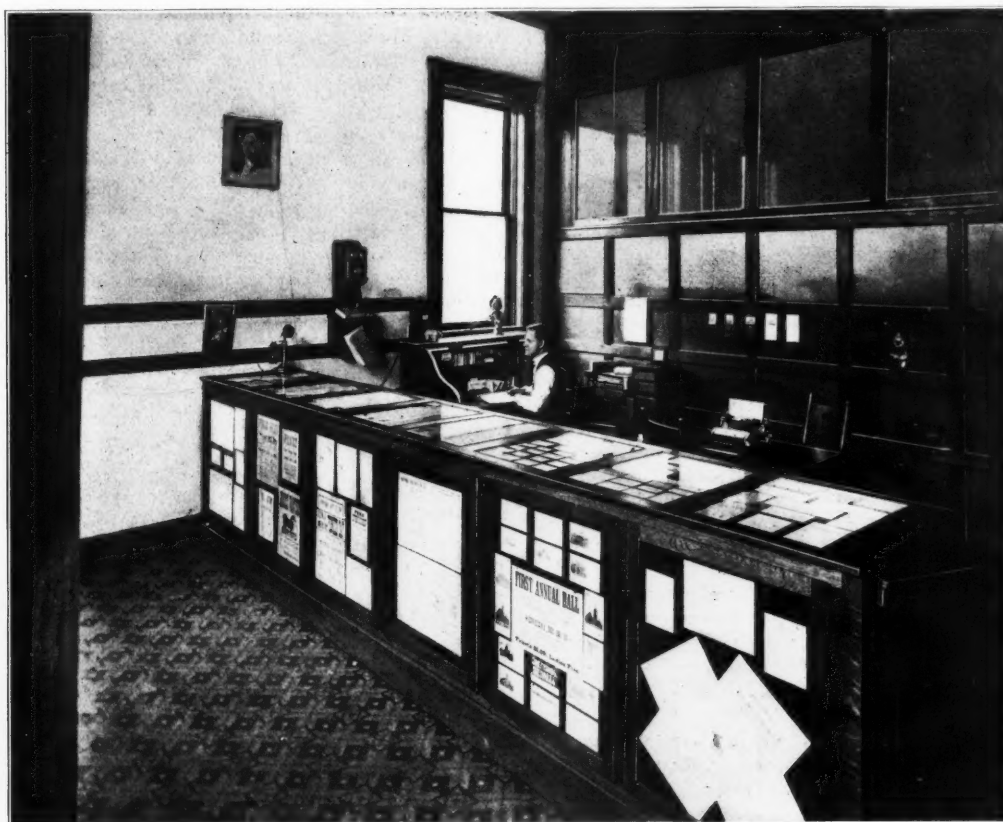
A PRINTER'S DISPLAY COUNTER.

Otto C. Botz, of Botz & Sons, publishers and printers, of Sedalia, Missouri, give the following interesting description of a "display counter," an illustration of which appears herewith.

"Up to about three years ago we published a German weekly newspaper on a side street and did only an occasional small job. At that time I had just returned from a tramp through the greater part of the United States and Europe, studying the printing trade from all its standpoints, and as Sedalia at that time was just in the beginning of a prospective boom, I found it a good time to try and put into operation a theory that a printing-office could and should occupy just as good a location and be fitted up as neat and attractive as any retail store in town, and in

large amount of time the samples soon became soiled, and a soiled sample is worse than none. After considerable study, we concluded that the "framed-samples" idea was the most practical and at the same time would save space and act as a counter.

"The counter is built of weathered quarter-sawn oak, 42 inches high, 26 inches wide, and covers the entire width of the office, one end being taken up by the gate, with a latch on the inside. The front consists of six removable frames each 25¼ by 31½ inches, with the glass measuring 22 by 28, so as to show a full sheet cardboard for a background when a change is desired from the black-felt backing. The top is divided into eight 17 by 22-inch spaces, covered with heavy plate glass, which is lifted up from below to allow changing of samples, which are laid on the



SHOW COUNTER OF BOTZ & SONS, SEDALIA, MISSOURI.

a short time we had secured a lot next door to the post-office on one of the principal streets and erected a building of our own to avoid the high rents. Before moving into our new building we began experimenting with a window display and at first used two frames in which were placed samples of printing under glass and set in the window. Passers-by soon noticed this small display and an occasional one would drop in with an order. New series of type were added and by trying to improve our samples with every job, we had quite a few to make a showing and were fully convinced that there was a lot in "showing" the passers-by. After moving into our new building, we enlarged our window display and have been experimenting with it, until now we think we have solved this problem.

"As business picked up we soon found that the handling of samples was a difficult problem, and besides taking up a

black-felt backing. The back of the counter is hollow, and across the top are five 22 by 28-inch drawers, 2½ inches deep, and one small cash-drawer in the center. The space under the counter is taken up with the safe, a cabinet for our business stationery, half-tones belonging to customers, a shelf for jobs ready for delivery and three rows of drawers for job samples and job tickets, etc. One row of drawers contains five 9¼ by 22 by 4¼-inch drawers, which will hold a No. 10 envelope for job ticket. The other two rows each have seven 9 by 22 by 3-inch drawers, with table pulls, for samples, and there still remains room enough to add drawers of this kind as they are needed. The whole counter completed at a local furniture factory cost us \$61, but although we have had it only eleven months, we figure that it has paid for itself not only directly but indirectly as an advertisement.

"The different kinds of standard commercial work and the different kinds of type are shown as well as a few special jobs. We also try and get as many different firms represented in the display, as this is not only an advertisement for our customers but helps prospective customers to have confidence in our work. As we have no regular office man and we come into the room direct from the case without having extra clean hands, we need not handle the samples at all. Then again, some people come in with either no intention of placing an order, or if such is the case, think of only one thing and then will invariably look over the entire display and sometimes find several things they could need and thus we sometimes get three and four orders instead of one or none.

"As we were fully convinced that first impressions last, we made our first improvements in the business office and find that every cent invested in these was just as important as new type and materials. Cleanliness and neatness is what we have striven for, as we believe that a printing-office should be just as inviting as any man's parlor. We are carrying out this idea in the rest of our plant, which, although small, is being equipped with the idea of saving time and worry by having only the best of machinery, etc. Our workrooms are well lighted and ventilated and this makes work a pleasure. We have just installed a Monotype plant and will no longer be worried with sorts, etc.

"We have no complete system of cost accounting as yet, but are working on the same and would be thankful for any further advice we could get through your columns from some longer established firms. We are just beginning to feel the lack of this system, as heretofore this was always known to me, as I did the composition and book-keeping myself and knew the balance of the time. But of late work is getting too heavy for this simple way and we expect to arrive at a systematic basis of accounting. Estimating we have always done along the lines as outlined in the columns of your valuable journal and have always found that we came out all right. As the firm is composed of father and four sons and no outside help has been required, we work when we have the same (which of late has been overtime for a long time) and are not afraid of losing a job because some other printer underbids us.

"We make a price and stick to it regardless of what any or all the others are doing. Figuring here has been something ridiculous and we never fail to be the highest bidder. By giving every job our personal attention and trying to do each one a little better than the last one, or better than required, and in being prompt and on time with all our orders, we manage to get plenty of work and at a better price than the balance.

"I trust that the above description of our display counter will be of some benefit to some of your readers, who realize that the first cost of an improvement that will save both time and money, as well as sell goods, is of no consequence when compared with the returns. My advice is to make a show and keep it before the public."

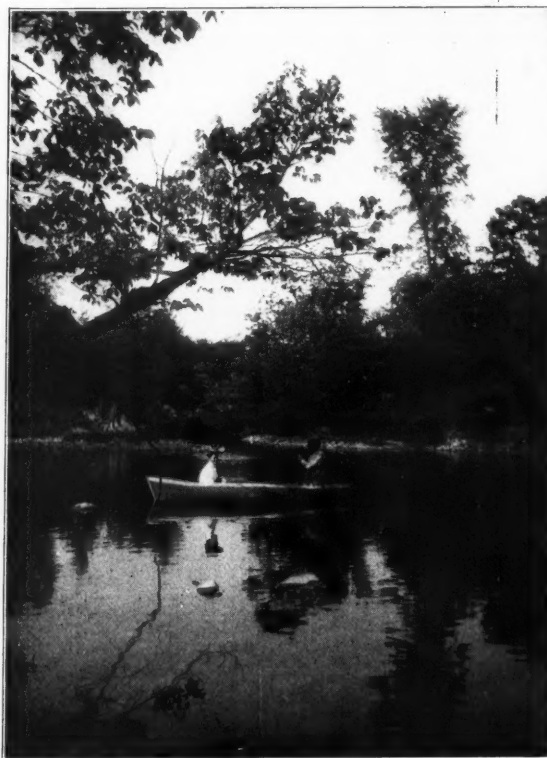
A NEW THREE-COLOR CAMERA.

In a recent number of the *Photographische Korrespondenz*, Hans Schmidt describes a new one-exposure camera, an abstract of which appeared in the *Photographic Monthly* of London. The scheme contemplates using three separate lenses, with their axes placed horizontally at the apexes of a vertical triangle whose two vertical sides measure 27 millimeters, or 10.6 inches, and the other, or horizontal side, 24 millimeters, or 9.45 inches. By placing the lenses so close together images would overlap if no provision was made for obviating the difficulty. This tendency

is overcome by the use of two special shaped prisms, which receive the images of the lower lenses and reflect them respectively to the right and to the left, while the upper lens projects its image straight to the rear of the camera. One advantage claimed for the new plan is the possibility of working the upper lens with a much larger diaphragm than the other two, thus compensating for the slowness of exposure through the red or orange filter for the blue printing-plate. The green and violet filters for the red and yellow printing-plates are placed at the sides of the camera, in the path of the reflected images that come from the special prisms. It is of course obvious that all lenses must have the same focus.

Many attempts have been made to produce a one-exposure, three-color camera, which when successfully accomplished will do much to shorten the time of three-color half-tone production, and in this way enable the operator to secure more uniform work, because of the fact that the exposure would be of uniform duration for each of the three plates, proper compensation being made for the difference in speed of the different colors by specially placed filters and sizes of diaphragms.

The construction is quite novel in that upper portions of the prisms are cut away sufficiently to allow the image rays to diverge from the upper lens, thus making possible the use of a larger diaphragm because of the extension of the lens beyond the inner plane of the two lower lenses, which have the prisms secured directly against the lens casings.



IDLE HOURS.

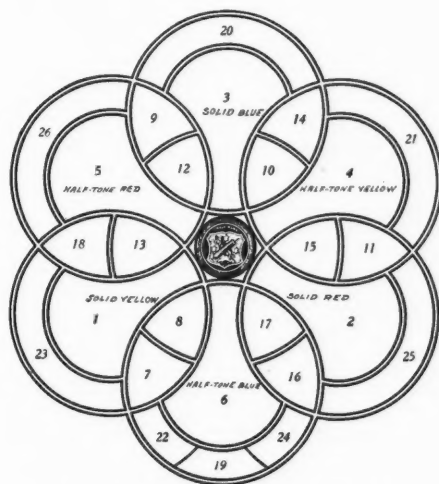
Photo by R. R. Sallows, Goderich, Canada.

SOME men are so smart in a business way that people do not care to do business with them a second time.—*Record-Herald*.

PRIMARY COLORS COMBINATION CHART.

A very attractive and intensively practical chart showing twenty-six variations in shade produced by the combination of three primary solid colors and three uniform tint half-tones of red, yellow and blue has been devised by Charles Hellmuth, to illustrate how practical color effects are produced by the use of three-color inks.

An outline diagram of the color scheme is shown in the accompanying Fig. 1 and the key to the numerals is reproduced below the same. The tonal value of the half-tone impression of the red plate has sixty-three per cent of unit



- | | |
|---|---|
| 1. Yellow Solid | 4. Yellow Half-tone |
| 2. Red Solid | 5. Red Half-tone |
| 3. Blue Solid | 6. Blue Half-tone |
| 7. Yellow Solid, Red Solid | 13. Yellow Half-tone, Red Solid |
| 8. Yellow Solid, Red Half-tone | 14. Yellow Half-tone, Red Half-tone |
| 9. Yellow Solid, Blue Solid | 15. Yellow Half-tone, Blue Solid |
| 10. Yellow Solid, Blue Half-tone | 16. Yellow Half-tone, Blue Half-tone |
| 11. Red Solid, Blue Solid | 17. Red Half-tone, Blue Solid |
| 12. Red Solid, Blue Half-tone | 18. Red Half-tone, Blue Half-tone |
| 19. Yellow Solid, Red Solid, Blue Solid | 23. Yellow Half-tone, Red Solid, Blue Solid |
| 20. Yellow Solid, Red Solid, Blue Half-tone | 24. Yellow Half-tone, Red Solid, Blue Half-tone |
| 21. Yellow Solid, Red Half-tone, Blue Solid | 25. Yellow Half-tone, Red Half-tone, Blue Solid |
| 22. Yellow Solid, Red Half-tone, Blue Half-tone | 26. Yellow Half-tone, Red Half-tone, Blue Half-tone |

FIG. 1.—KEY TO HELLMUTH'S COLOR CHART.

area covered with color at one hundred and fifty lines per inch. This plate shows a large amount of ink spreading, as can be seen from the diagram Fig. 2, wherein the darker shading represents the squashed-out portion. The half-tone effect is produced with connected dots running at thirty degrees to the horizontal rising toward the right hand; thus the squashed-out portion forms serrated bordered lines which have diamond-shaped white dots between that aggregate about thirty-seven per cent of white. The side angles of the diamond-shaped dots are approximately sixty degrees to the axis of the lines.

The blue plate shows less side action of the ink, its lines trend upward toward the left at thirty degrees to the horizontal and the white lines between blue ones are about the same in area, thus showing a percentage of about fifty each of colored surface and uncolored or white area. The lines are serrated similarly to the red ones. The ink depletion from off the printing area is, however, more noticeable than in the case of the red, but the squashing-out action is less. Contiguous red lines sometimes join each other, but not very frequently. The yellow plate has about the same area of color as the blue and its lines run vertically and show practically no ink-spreading. With less squashing action on the red the covering power would be about fifty per cent, physically, not optically, considered. All the

measurements made have to do wholly with the purely physical dimensions of the areas that are covered with color without going into the matter of the Fechner law or the physiological effect of various color-sensation stimuli.

In passing it should, however, be stated that under ordinary unaided eye observation the red half-tone effect seems to represent about one-half of the tone value that the solid red shows; but the blue to different observers appears less than half of the solid blue value, and the yellow effect is even less pronounced than the blue. Combining the effect of the depleted printing area of the red plate with the full-color density found in the squashed-out borders shown by means of the darker shading of Fig. 2, there is found sixty-three per cent of the white-paper surface covered with color, though not of a uniform character. The actual printing area forms about one-half of the whole surface covered with ink, and the density is about one-half of the maximum value, so that if there was no squashing action and ink depletion the area actually covered would be about thirty-two per cent, leaving sixty-eight per cent pure white, or thirty-one per cent more than is found in the specimen referred to.

The relative dimensions of the white and colored diamond-shaped lines of the blue and yellow impressions show them to be practically the same. The opaque yellow, however, does not indicate the squashing action to the same extent as is found in the red and blue, neither does the blue show as much of this effect as the red. These remarks are not intended to draw invidious distinctions, but to commend the originator of the chart for the very complete and practical representation of solid and half-tone color combination impressions that form a serviceable medium of reference for the printer, etcher and photographer.

The significant point brought out in these notes is found in the discrepancies which exist between the printing areas of the half-tone plates and the actual areas covered with ink in the impressions as is also found in general three-

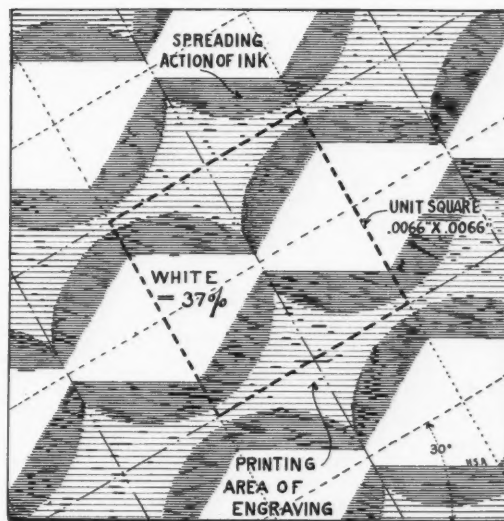


FIG. 2.—DIAGRAM OF RED-PLATE HALF-TONE LINES.

color work. There should be a closer coordination between these two conditions, for so long as there is found this large variation there can not be realized the degree of uniformity that would otherwise attend the combined efforts of the photographer, etcher and color-printer; of course the more transparent the ink is, other things being equal, the more the ink will spread; and since this seems to be an

inherent quality of the ink, proper allowance should be made in the etching to compensate for it.

When the existing discrepancies are noted it is a source of no little surprise that the general average of colorwork is of such a high practical order. This being the case, one is sure to conclude that there is close supervision somewhere and in consequence a desire is born to "look behind the scenes" and note the percentage of "spoils" that are produced by running one color or the other out of balance.

These troubles are recognized and pressmen are no doubt putting forth their best efforts to correct them. The very artistic results that they do produce under many difficulties, however, entitle them to unstinted praise.

BLUE-BLACK TWO-COLOR PROCESS.

In the July, 1907, number of the *Printer and Publisher*, of Toronto, Canada, a very fine two-color specimen by the Toronto Engraving Company is shown on page 23. It is an ornamental bordered plaque, entitled "Love's Heralds Should Be Thoughts," by W. Hounsom Byles.

The effect is quite novel and pleasing. The tint is first printed in a peacock blue at one hundred and fifty lines per inch, with elongated dots joined one way at an angle of about twenty-two degrees to the horizontal, leading from the left to right in a downward direction. The high-light blue dots are etched down so as to be about one-half of the distance the lines are apart in diameter, or about .003 inch, and the "shadows" are printed solid blue.

In the three-quarter whites a very pleasing gray is found by the black dots being of about the same size as the blue ones. The black plate is made at one hundred and fifty lines per inch, with dots of symmetrical shape in both directions at thirty and sixty degrees from the blue line. In the high lights the black dots are reduced to about one-fourth of the spacing of the lines, or .0017 inch in diameter, while beyond the deepest shadows the black becomes solid. In these days of duotones, duplex half-tones, and various and sundry two-color combinations, it is of interest to processworkers to learn how many of the beautiful specimens are produced, in so far as their physical features are concerned. This specimen shows a remarkable freedom from ink-spreading defects in both colors. The desirability of attaining some reasonable avoidance of this somewhat common defect is becoming more and more insistent as the interrelated values of colorplate dot delicacy is recognized at its proper importance.



TAILPIECE.

— Deutsche Kunst und Dekoration.

ON THE DARK PLUTONIAN SHORE.

The latest arrival had come aboard the ferryboat to cross the Styx. As he gazed about him, Charon, the grim ferryman, came by.

"I don't see any advertising cards around," he said to Charon.

"No," smiled the ferryman, "advertisers don't seem to come in this direction. I guess they go somewhere else."

Thereupon the latest arrival insisted upon going right back home.—*Fame*.

TWO-FILAMENT INCANDESCENT LAMPS.

One of the standing objections made to the use of incandescent lamps is frequently encountered in the following words: "One must either use the entire candle-power of the lamp or none at all." But this objection has to a degree been eliminated by the introduction of what are called "Turndown Lamps," in which a small rheostat is used to reduce the amount of illumination. This, however, is not an economical or withal a practical arrangement.

Among other forms is one known as the Hylo lamp, which has two filaments, but one is only enabled to secure the normal sixteen candle-power or a reduced two candle-power. These serve principally for residence lighting purposes in the shape of "night lights." In many instances around printing-shops, binderies, engraving establishments, etc., it would be a great economy to have a lamp such as was recently described in the *London Electrician* of June 14, abstracted in the *Electrical World* of July 13. In this lamp two filaments are provided, and by simply turning the lamp in its socket to different positions the connections are automatically made so that a light of three different candle-powers can be secured. The range of candle-power runs from five, sixteen to twenty-one. In the one case the small filament is used alone, in the other case the large filament is used alone, and in the third case both filaments are used simultaneously, the connections being in parallel. By the use of incandescent lamps of this form considerable economy in current consumption can be brought about, and in addition a very healthy stimulus given to employees in the direction of acquiring habits of forethought.

TWO MILES A MINUTE.

Twomilesaminute
Geehowwefly!
Swiftasameteor
Streakingthesky.

Whatisthatblur?
Onlythetrees,
Lookatthemwave.
Mywhatabreeze!

Ahonkandarush,
Aflashandasmell—
Whatdidwehit?
Didsomebodyyell?

Ajarandascreech—
Itlookedlikeahorse;
Notellingnow,
Keoptothecourse.

Outoftheroad!
Giveusashow!
Twomilesaminute,
Geehowwego!—*Newark News*.

THE MAKING OF TIN-FOIL.

Tin-foil, which is extensively used for wrapping tobacco, certain food products and many articles of commerce, is a composite structure of lead with a thin coating of tin on each side. First a tin pipe is made of a thickness proportionate to its diameter. This pipe is then filled with molten lead and flattened out by rolling or beating to the extreme thinness required. The tin coating spreads simultaneously with the spreading of the lead core, and through the cohesion of the lead and tin particle maintains a thin, even coating of tin on each side of the lead center even though it may be reduced to a thickness of less than .001 inch.—*The American Inventor*.

ONE opportunity is enough for the man who knows how to take advantage of it.—*Record-Herald*.

Written for THE INLAND PRINTER.

"SELF"-DEVELOPING PLATES.



IN recent years there has come about radical changes in the methods of plate or film development in ordinary photography, which has found its widest scope in machine and tank development methods. These have materially reduced the labor and eliminated many of the uncertainties of amateur photographic work.

Recently there has been produced in Europe what is known as the Watalu water developing plate, which consists of the ordinary dry plate having affixed on its back a film which is soluble in water and which carries the developing agent in proper proportion for the size of the plate used. All that is necessary to do is to place the plate in a suitable tray, and supply a given measured quantity of water at a certain working temperature, allowing the same to remain therein for a certain length of time. To be precise the exposure requires to be reasonably correct, though there are great latitudes which will still give a printable negative. The exactness as to the quantity of water (two ounces) is rather important, though a large error can be allowed with no worse result than a lengthening of the



A TEST FOR GRADATION.
Negative on a Watalu Speedy plate and Watalu treatment.
By Catharine Weed Ward.

time of development. The temperature should be kept near to 65° F. If these conditions are made it is very difficult to see how anything can go wrong, and in any event the person who will go astray with a self-developing plate is likely to go much farther afield with the ordinary.

The prices of Watalu plates are as low as the price of any ultra-rapid, backed, color-sensitive plates. There is no money consideration standing against their use, and all the other factors are decidedly in their favor, when the matter of developer and extra convenience combined with certainty of result are "thrown in."

Mr. H. Snowden Ward and Mrs. Catharine Weed Ward, editors of the *Photographic Monthly*, London, have made exhaustive tests of these plates, and their results show a remarkable scope and interpreting value as to the holding of details in the high lights and shadows, showing thorough gradation throughout. We reproduce herewith one of the specimens photographed by Mrs. Ward, showing a critical test for gradation for a group of eight figures, having a range from white satin in the sunlight to scarlet and crimson in the shadows. The negative was made on a Watalu speedy plate, and Watalu treatment. The repro-

duction from the half-tone, five inches wide, from the *Photographic Monthly* of June, 1907, of necessity loses much of the finer gradation. Mr. Ward, writing in the June number, among other things, says: "To form a correct estimate of the plates and their development method, I have looked out for their weak points, both in my own work and by inquiry amongst photographers and dealers, and up to the present have found very few alleged difficulties. One complaint is that 'they take such a terribly long time to develop, and when they are finished the images are such mere ghosts.' The trouble proved to be exactly what one might expect — gross underexposure. As regards rapidity of development, my wife has just developed thirty-one exposures, including those from which the illustrations are to be made, in less than four hours, though they included some considerably underexposed examples, and were developed singly, finishing one before starting the next.

"Another difficulty alleged is halation, and — knowing something of how to secure this defect — I have succeeded in getting bad halation of Watalu plates. This is not surprising in view of the fact that some of the worst cases of halation I have ever seen were on plates well backed with caramel. The Watalu developer is a useful backing when the plates are properly used, but no backing will prevent halation if gross underexposure and forced or prolonged development are given to a subject with terrible contrasts of light and shade.

"The immediate and great appeal of the Watalu plate is to the tourist photographer. He need only carry a celluloid or ebonite developing dish, marked to show the amount of water needed for one plate, and a supply of hypo. Any dark cupboard in an inn will serve as a dark-room; the plate can be transferred from plateholder to developing dish by feel, development can be judged entirely by time, and fixing can be done in the washbowl. With a changing bag and a little ingenuity, it is possible to develop and fix in the open, even during the mid-day rest on a cycling tour, though this has its disadvantages in the matter of drying the negatives. It seems likely, however, that improvement in tanks for development, and in racks which will carry the negatives with their films supported to allow for drying, will enable the Watalu plates to open a new field for cycling and press photographers, who will develop by the roadside, or even while on the wheel, or in the train, and complete the work before reaching home.

"Even without these advances in detail, the water-developing system has distinct advantages, and, so far as I have been able to find, no drawbacks. Hence it seems certain that it will steadily grow in favor, and the wise photographer will test it at an early opportunity."

It will be of interest to the general reader to know the composition of these self-developing plates, and to satisfy this curiosity the following extract from the patent of W. F. C. Kelly and J. A. Benthon will make the matter clear: "A concentrated developing mixture in a thick or semi-fluid condition, and containing as a preservative and alkaline constituent borax, boracic acid, or a soluble borate." The patentees claim the application of such a coating to the back of a photographic plate or film, and it should be stated that the fact that the method is patented would make illegal the production of plates in this manner. They give the following as a suitable mixture for the coating:

Metal	2 grains, 16 parts.
Hydrokinone	5 grains, 40 parts.
Potass. metabisulphite	1/2 to 1 grain, 4 to 8 parts.
Potass. bromid	1/8 grain, 1 part.
Borax	10 to 20 grains, 80 to 160 parts.
Gum or other suitable colloid ..	1/4 grain or 2 parts.
Water to make a thin paste.	

The developer may all be mixed together and spread evenly over the back of the plate, or the reducer and the accelerator may be made into separate pastes and one spread on one-half, the other on the other; and a varnish or gum may be spread over the whole, to meet trying conditions of atmosphere.

A "light-absorptive medium" may be introduced to prevent halation, and these patentees suggest as suitable:

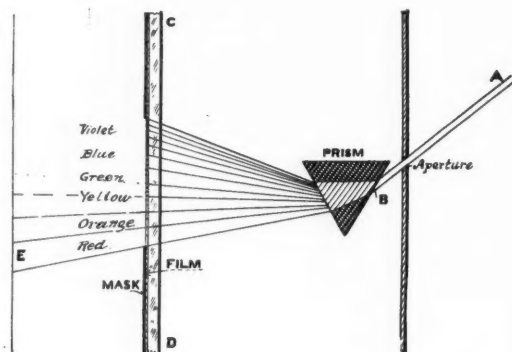
Gelatin	1 ounce
Water	16 ounces
Croceine scarlet, 3B.....	5 grains

But they point out other vehicles (e. g. collodion), other dyes or pigments, such as lampblack, may be used.

In view of the thorough tests given to these plates by Mr. and Mrs. Ward there will no doubt be a speedy introduction of them, especially so since the great convenience will appeal so very strongly to the practical photographer.

SPECTRUM DARKROOM LAMP.

A novel form of "safe-light" for darkroom purposes has been proposed by Sidney L. Young in the March, 1907, *Photographic Monthly* of London. The proposal involves thorough scientific principles. Its features will be easily understood by reference to the accompanying diagram, in which A B is a parallel beam of light passing through the aperture into the prism shown where it is decomposed into its prismatic colors and received on a dry plate, C D. The most actinic rays will cause the silver of the dry plate to be affected first and those not so strong least, from which the violet will be the densest and the red the most transparent part of the negative. If the exposure is made long enough to give a good density on development and the negative is placed back into the same position with a suitable mask, if



SPECTRUM DARKROOM LIGHT.

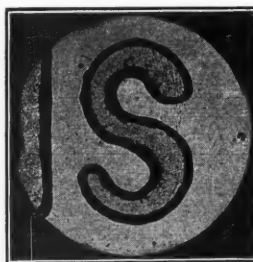
found necessary, all the rays that would fog the specific brand of plate used will be prevented from entering the darkroom by reason of the opacity of the negative, and those rays which, for safe periods of time, will not affect the plate can pass through unhindered.

If now a separate negative is made for each brand of plate, properly labeled, and a slide-way made in the darkroom to receive them, a "safe light" will be available for every change of plate commonly used. The precaution should be taken to see that the source of light is sufficiently intense, so that when the short, wave-length portion of the spectrum is cut off there will be ample illumination for whatever purpose the light is required. There is a material advantage in such an arrangement, because the illumination is specifically adapted to the characteristics of the

plate from which the cut-out negative is made without the use of filters of any kind.

The prism can be placed in a box that at one side has the aperture formed, and on the other a suitable pair of grooves into which the negatives can be slid. The whole is easily secured to the darkroom wall where it will form an ingenious device for the purpose designed.

RESEARCH WORK IN TRADE JOURNALS.



SOLELY to THE INLAND PRINTER belongs the honor of inaugurating a departure from the ordinary work of the trade journal. This is the establishing of a Research Department for the very laudable purpose of securing a deeper insight into what takes place in the various processes of printing, with a view toward placing the art

of printing on a more practical basis. Mr. N. S. Amstutz, member of the Royal Photographic Society and associate member of the American Institute of Electrical Engineers, is in direct charge of this work and has already collected some valuable data in keeping with the purpose of his department.

That the aim of the Department of Research may be better understood and the value of its work better appreciated, we are printing in connection with this article a cut from a photograph made by Mr. Amstutz. His description of this photograph, which follows, needs no explanation.

"Let us illustrate: Here is a small illustration of a largely magnified lower-case letter 's,' impression made with printers' ink and platen press on celluloid sheet, which shows one phase of research work and the existence of a peculiar phenomenon, not unknown, but little understood. This microscopic enlargement at a magnification of about twenty-one diameters shows the extremes of ink-spreading, as found in the practice of the printing art, due to the impervious glossy and hard surface on which the impression was made. The spreading has increased the whole depth of the letter to twenty-three diameters because of the squashing action between the celluloid and type form, which has produced a dead black border around the whole letter and practically robbed the actual printing surface of its full quota of ink. As the porosity of the material increases, the spreading action decreases, but a point is soon reached where the texture of the paper will obtrude itself and produce a fuzzy letter.

"The advantage of the specimen is, of course, more applicable to the printing of three-color half-tones in which the proper distribution of each color in its required density is absolutely vital to the preservation of the color relations as defined and established by the three record negatives made through the necessary color filters. If one or more impressions are false ones on account of the denuded printing areas, the harmony of the whole is destroyed and the results are but meager approximations of the subtleties of color gradation existent in the engraved plates themselves. This is a case in point where the possession of the necessary enlarging and photographic apparatus has made possible a detailed study of the most minute phases of color production, disclosing the existence of a possible source of disturbance that to the unaided eye or small magnifier is non-existent or its effect wrongly minimized."—*Pure White*.

PLANNING A PRINTING OFFICE.



OW to make a composing-room pay has been a problem which has troubled the printer for years. Usually the task has been given up in despair, and the printer has gone on in the old way, believing that it is a hopeless effort. It has only been recently that the progressive printer has found a solution to the worn-out problem, and the losing composing-room of the past is rapidly being transformed into a profitable, systematic time-and-money saver.

A new departure, the architecture of the printing-office, has brought the change. The haphazard, self-made



T. W. SUDDARD.

office that was "good enough as it is" is giving place to the systematic, scientifically arranged office that turns loss into profit and time and space into use. The printer who said "What's the use of changing things?" with disgust in his voice, is beginning to wake up, and realizes that it means money in his pocket to fall in line with his more progressive competitors.

Some of the largest printers in the country have taken the lead in refitting their offices upon modern lines, and printers in all parts of the United States are hastening to follow their example. A notable instance of the largest and finest modern equipment ever installed in America was when the composing-room of the Federal Printing Company of New York, one of the largest printing concerns in the country, was entirely refitted by A. F. Wanner & Co., 340-342 Dearborn street, Chicago.

Original money-saving departures from the old, out-of-date equipments formed the principal features of the fitting out of the mammoth printing establishment on Thirtieth street, just west of Broadway. Nearly every piece

of furniture was especially designed by experts, new attachments and improvements being added to give ease and rapidity to the workmen, and to fit in the general scheme to save time and labor and utilize space. Thomas W. Suddard, secretary of A. F. Wanner & Co., designed the plans for the new devices and arranged the placing of the various departments in a systematic, harmonizing scheme. He has practically created a new part of the printing business, the architect of the printing-office.

The refitting of the immense plant, which will mean a saving of thousands of dollars in time and labor, and the success of the plan were due to the intelligent initiative of A. F. Whitman, general manager of the Federal Printing Company. He conceived the idea that if the same common-sense system of big business houses in utilizing every possible improvement were adopted in the printing-office, the composing-room could be operated at a profit instead of a loss. He personally supervised the big task, and the result was that a model composing-room was created.

The entire office is fitted out in weathered oak, the nearest approach to dirt color, which has proved the cleanest appearing, most easily cleaned and most harmonizing material for a printing establishment. The furniture was manufactured by the Tubbs Manufacturing Company of Ludington, Michigan, many of the pieces being specially made by expert workmen. The designs of the printing architect were followed closely and carefully, and many new things were given to the printing world.

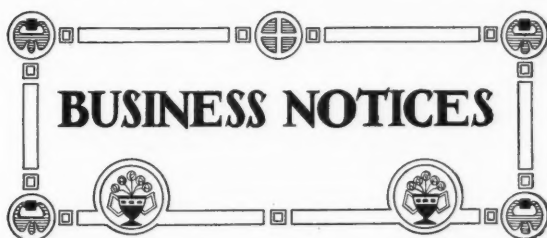
Every piece of furniture in the big composing-room was made with a maximum height of fifty-three inches, giving an almost unobstructed view of every part of the room. The foreman's desk is arranged on a raised platform in the middle of the room, and every man in the place can be seen from this point. Special brackets have been designed for the case-racks, reducing the over-all height of the stands twelve inches and permitting the cases to be removed with great ease.

The compositor works on the panel side, or back of the stand, which leaves him free from interruptions by other workmen. The cases are directly behind him, and by merely swinging around in his place he is able to reach the various types he is using. The alleys are wide enough for two workmen and each can work separately without causing the least interference with the other. Copy-drawers, special dumps and places for extra cases make the stands a "compositor's dream."

Iron concentrated stones, which have proved the most satisfactory, are placed in a separate compartment near the composing stands. The stones are erected flush with the floor, with a convenient groove at the bottom for the workmen's feet, permitting him to lean over the stone without tiring his back. Special copy cabinets, with drawer compartments for the Linotype operators, galley banks, make-up banks, ink cabinets with drawers for storing waste sheets placed compactly between the Gordon presses, special drying racks with jogging surfaces, roller cabinets, and everything for the comfort, convenience and time-saving of every employee is considered in the general plan.

The pressroom for the larger presses and the bindery were also rearranged. In the former, the principal idea was to reduce the time for the make-ready and to have everything so conveniently arranged that the waiting time of the presses is reduced to a minimum. The bindery is also arranged with the idea that nothing should interfere with the saving of time and labor. Special stitching tables, at which the girls work without moving from their seats, have been devised.

The whole general scheme, as seen in the accompanying illustration, is one evolved after considerable study by Mr.



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IMPROVED IMPERIAL ART PRESS.

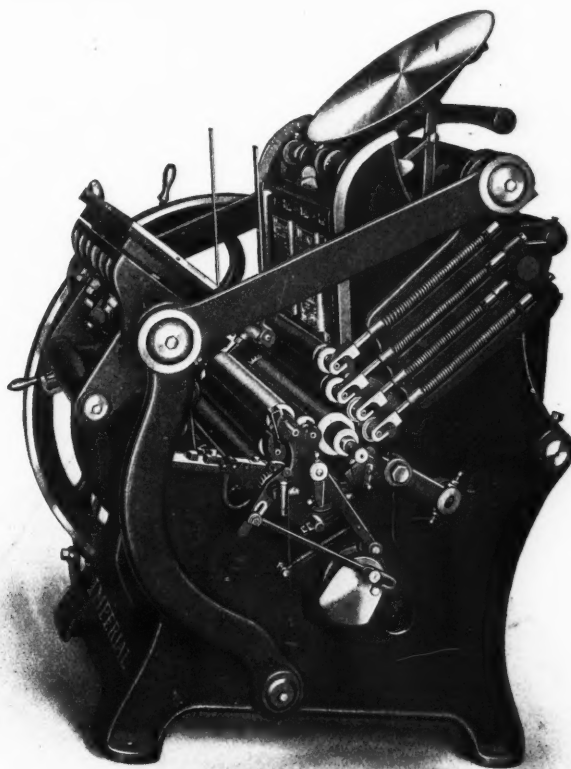
The Imperial Art Press Company, 77 Summer street, Boston, Massachusetts, manufacture the Imperial Art Press, which is sold exclusively by them. This new and

the capacity of the feeder. For ink distribution and strength of impression they are not only unsurpassed but unequaled by any machine in the market to-day, while they are equipped with every time-saving device which practical experience and the best mechanical thought can devise.

The frame is made in one solid casting, the power applied through double gears, thus dividing the strain equally between the two sides of the press. Bearings are long, and are adapted to stand up to their work indefinitely.

The impression is not taken direct from the gears, but is taken through a knuckle-joint, greatly increasing the power, giving a slow impression; this allows the ink to assimilate perfectly with the paper, thus producing exceptionally clear and sharp work.

The platen approaches the type in a parallel line, giving a perfectly square impression, equal on all parts of the form. This motion is obtained without the use of cams or tracks, and is of such construction that it can not get out of order from wear, nor can it get out of adjustment.



THE IMPROVED IMPERIAL ART PRESS.

improved press has many advantages over their former machine.

The Imperial Art Press is constructed on new lines, which embody all the advantages of the standard presses of to-day, and at the same time it contains points of advantage possessed by none of the other machines. These presses are particularly adapted for use in offices producing a varying class of printing, as they will turn out easily the highest grade of half-tone or color work, while on the lighter or commercial work their speed is limited only by

The platen adjusting screws are of novel construction and are supplemented by an entirely new patented device which enables the pressman, by the turn of a single screw, to increase or diminish the amount of pressure (equally all over the platen) at will, without disturbing the level adjustment of the platen. This device has a variation of from a tissue paper to five-sixteenths of an inch.

By an entirely new and very simple movement the platen is allowed to rest perfectly still during almost one full revolution of the fly-wheel, during which time, if

desired, the form-rollers make several complete revolutions in contact with the distributing cylinder below the form.

The ink distribution is unrivaled and is obtained by the use of a fountain with ink-cylinder and complete distributing mechanism placed below the form, in combination with a rotating disk and ink-fountain placed above the form. The arrangement of the distributing rolls and fountains is such that the heaviest cuts can be printed without difficulty, and work be perfectly done with a single inking, which on other presses requires two or even three inkings to produce.

Both the lower fountain and distributing cylinder can be drawn from the press independently of each other, and the extra distributing rolls and vibrators can be used in connection with either the upper or lower fountains, or with both together, thus saving much time in changing colors, it being possible to carry a different colored ink in each fountain; while by a very simple device the rotating disk at the top can instantly be changed to a stationary table, a feature which will be appreciated by pressmen who desire to work two colors at one impression, or to print a heavy form at one end of the chase and a light form at the other.

Every part of the inking mechanism can be instantly removed for cleaning, or in case its use is not required on the class of work being run at the time. The construction is exceedingly simple but very effective.

The grippers are noiseless and are positive in their movement, but can be dropped to the platen to set, and if forgotten are automatically restored to position by the movement of the press.

All danger of the chase falling out from careless locking in is obviated by a new chase latch, which can not be forgotten by the pressman and which can not loosen up no matter how fast the press is run.

Being without complicated movements, without springs to balance the platen, and constructed on the best mechanical principles, it can be run as fast as the ink can be taken from the type.

Plenty of iron has been used in the construction of this machine. The best workmanship, which with skilled labor combined with abundant facilities, places on the market to-day a durable, high-grade press. To those interested a catalogue giving complete information will be mailed from their Boston office.

REGENSTEINER COLORTYPE COMPANY.

The Regensteiner Colortype Company was organized under the laws of the State of Illinois in June, 1907. This new company bids fair to become one of the most notable in the country owing to the great experience and the prestige of its personnel. Theodore Regensteiner, president, has been in business in Chicago since 1890, and has been daily in contact with the printing arts. In 1890 he established the Columbian Engraving Company. In 1893 he branched out into the colortype work, and later organized the American Three Color Company, of which he was president. After the consolidation of this company with several others under the style of the American Colortype Company, he became vice-president of the latter company. He retired from the American Colortype Company last winter. His experience is therefore thorough in every respect. He is surrounded with the best experts, who take charge of the different mechanical departments.

The plant is situated on the top floor of the Curtis building, a reinforced, concrete construction of the best type. The photograph gallery is one of the most practical in Chicago for colortype work.

PHOTOGRAPHIC LENSES.

There has recently come to hand from the Bausch & Lomb Optical Company, of Rochester, New York, a fifty-three-page treatise on lens construction, with some splendid reproductions in the shape of full-page half-tones and metzographs, also many smaller-sized specimens of the actual work of the different series of lenses illustrated in the treatise. The contents are a revelation. It is seldom that so carefully prepared a work for commercial distribution is brought out, and one which so clearly shows the actual practical work-a-day qualities of lenses as this one does. Notably among these specimens shown is one illustrating the effects of a bright noon-day sun with a cloudy sky. Another, showing "The Beating of the Surf on a Rocky Shore," is a very good representation of water activity. Two views shown on opposite pages made with a No. 2 Convertible Protar, series 7a, seven-inch open lens, used for one of them, and for the other the same lens with the rear combination only. The difference in results is quite striking. The use of such illustrations, in this case, emphasizes the great help that this method of presentation will always be to interested persons in work of this class.

A very fine cloud effect is shown on page 19, and under a short theoretical treatise on the optical qualities of lenses, two valuable plates are shown, which at once indicate the equivalent focal length in inches or millimeters for various scales of reduction and distances from camera, as well as the various angles of views conformable to different focal lengths in millimeters or inches adaptable to different sizes of plates. Another noteworthy specimen is "The Lion in Lincoln Park Zoo," by H. W. Menke, of Chicago, Illinois, but the most notable reproduction is a four-color frontispiece entitled, "The Connoisseur," reproduced from the original painting by the American Colortype Company, with a No. 1 Bausch & Lomb Zeiss apochromatic tessar, and Bausch & Lomb precision ray filters.

UNIVERSAL PASTING MACHINE.

A machine which fills a long-felt want and should meet with a ready sale is the Universal Pasting Machine, devised by the Charles Beck Paper Company, of Philadelphia.

How often it is that a large corporation or company, in a desire to be economical in its printing, have been called upon to have printed labels or "pasters" to be attached to a catalogue or other piece of printed matter.

In the handling of such "pasters" it is quite a tedious job for a person to moisten the average "stickers," and if the work is not done neatly, it oftentimes is a mess of some fine piece of printed matter.

When dealers are sent several thousand pieces of high-grade catalogues without the agent's name thereon, usually one of the first things the dealer does is to have a "rubber stamp" impression placed on the most accommodating place for such, and the entire art work and the good impression that the catalogue was intended to make has been lost, due to the unsightly "rubber stamp."

How much better it would be for the agent to have some "labels" printed of a proper size and in colors to match the printing, and then have these placed automatically on the catalogues by machine. There certainly is a difference in the two processes, and the extra outlay is worth the expense.

The "Universal Gummer" automatically handles pasters, small sheets, pieces of paper or other loose leaves, to be applied to or affixed on other pieces of paper, booklet, catalogue or poster, whether it be made of paper or cardboard. It gums an ordinary shipping label or the finest surface coated stock without injury and can be made to

drive from an electric light socket or by hand. The whole arrangement is portable so that it can be moved from place to place.

The same machine is furnished with attachments that will do "edging work," such as for inserts, or the application of photo mounts to mountings.

Prices and details as to sizes will be sent upon request.

AN EFFICIENT AND ECONOMICAL PASTE SOAP.

The grease and grime which the printer acquires on hands and face in Linotype-machinists' work, stonework and presswork sticks closer than a brother, and is not easily moved. In fact most printers have to carry some of it home for a more leisurely and thorough removal. Howard & Scudder, two practical printers, 120-130 Sherman street, Chicago, recognizing a good thing, have secured the exclusive agency for Chicago and vicinity for "Vanco" paste soap. This soap is in the form of a stiff paste in pint cans and retails at 10 cents per can. It contains a fine grit in combination with solvent chemicals whereby it removes grease, paint, stove-polish, acids, inks, stains, etc., quickly and thoroughly, and leaves the hands soft and white. It is in addition antiseptic. Its popularity is shown by the fact that working printers buy it for their own convenience, and one of the large Chicago newspaper offices uses in the neighborhood of one hundred cans per week. For home use its value is equalled by no other soap. "Vanco" is manufactured by J. T. Robertson Company, Manchester, Connecticut.

THE CHANDLER & PRICE COMPANY'S NEW ADDITION.

Among the many industrial plants which have during this era of prosperity made additional investments in building and equipment to meet the increased demand of the times, The Chandler & Price Company probably stand first among manufacturers of machines for printers. Their new addition gives them a factory having more than two and a half acres of floor space (113,778 square feet) equipped with over four hundred machine tools of modern design. A complete Gordon press is finished for shipment every forty minutes of each working day; and, in addition, they build lever paper-cutters, proof presses, hand-lever presses and smaller tools in abundance, placing this factory first in its line in the world in quantity as well as quality of product. In addition they have perfected and are about to place on the market a new power paper-cutter, which, on account of its simplicity of design and application of power, they are confident will meet with immediate success. On another page of this issue is shown a correct picture of this great plant.

In this age of industrial changes, new machines may quickly become obsolete and unsalable if their manufacture be discontinued and parts impossible to obtain. The investment which The Chandler & Price Company have made in real estate, buildings and machinery is a guarantee of the permanency of the business, as well as the high standard of the product. Though there are now thirty thousand Chandler & Price jobbers in use, the demand is greater to-day than ever, for it is an acknowledged fact that no other machine in the printing-office earns a percentage of profit that compares favorably with the Chandler & Price Gordon press. Next month will appear an announcement of sale of this press for the twenty-one years it has been on the market. What the future has in store for the printing trade no man can foretell, but certainly the Chandler & Price Company by their large additional investment have shown their faith in the continued development of the demand for good printing all the world around.

MARVELOUS REGISTER.

Between pages 824 and 825 of this issue of THE INLAND PRINTER will be found an inserted sheet showing the perfect register secured by the use of Duke's Perfect Registering Side Guide. Concerning this insert sheet Mr. William Duke makes the following affidavit:

STATE OF PENNSYLVANIA, }
COUNTY OF PHILADELPHIA, } ss.

Be it known, that on the day of the date hereof, before me, the undersigned, a Notary Public for the Commonwealth of Pennsylvania, residing in the City of Philadelphia, personally appeared William Duke of No. 2933 Diamond street, Philadelphia, who being duly sworn, according to law, did depose and say that he hand-fed the thirty thousand one hundred inserts for THE INLAND PRINTER, *Printing Art*, and *American Printer* at a speed of one thousand and twenty impressions per hour, and he further says, that not a single sheet was spoiled through any fault of Duke's Perfect Registering Side Guide, and he also says, that the entire spoilage caused by misfeeding was one hundred and fifty sheets—less than five to each thousand.

WILLIAM DUKE.

Sworn and subscribed before me this third day of August, A. D. 1907.

MICHAEL MAGOUN,

Notary Public.

[SEAL]

Commission expires January 16, 1911. 2933 Diamond street, Philadelphia, Pennsylvania.

Before placing these guides on the market they were given four years' practical test on everything in the job line, and the first failure has yet to be recorded. In a package of work done with this guide are sheets fed through the press from three to ten times, and in each case the printing is as clear and sharp as though but one impression had been made. Several of the samples were printed twenty-five times and show little or no evidence of more than one printing. It can not be questioned that the use of these guides will greatly increase the speed at which platen presswork may be done and reduce the spoilage from careless feeding to the minimum. Duke & Duke, 2933 Diamond street, Philadelphia, state that orders are being booked for shipment September 20, 1907. As the demand is bound to be large, orders should be sent at once.

PRINTING FROM RELIEF SURFACES.

A method of inkless printing from relief surfaces is patented by the Neue Photographic Company of Germany. A printing medium is applied to a surface on which the parts in relief and the parts not in relief are of different material and have a different effect on the printing medium, so that the printing medium is retained on the relief parts only. The differential effect may be on rate of evaporation, using a volatile printing medium such as a solution of hydrogen peroxid in ether or the like, formaldehyde, ammonia, formic acid, or acetic acid. For example, a gelatin line or half-tone relief on glass or other material is flooded with hydrogen-peroxid solution, which is absorbed by the gelatin and quickly evaporates from the glass, etc., so that a print can be made on gelatinized paper, satin paper, or textile fabric, and developed in known manner. The differential effect may be due to catalysis, so that the printing medium is destroyed on the parts not in relief, but remains unchanged on the parts in relief. For example, a chromogelatin relief is transferred to a catalytic surface such as gelatinized paper treated with potassium permanganate solution, and hydrogen-peroxid solution is applied.—*The British and Colonial Printer and Stationer.*

AN OBJECT LESSON.

Professor (lecturing on hygiene)—Tobacco, gentlemen, makes men ugly, short-winded, idiotic, paralytic; and I can tell you this from experience, for I have smoked for many years.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown; 74 pages, 6 3/4 by 10 inches, cloth, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography, containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauff, Editor of *The Art Student*, and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, \$2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

INLAND PRINTER back numbers wanted: November, 1883; July and September, 1884; January, 1886; October and December, 1894; August and September, 1897; October, November and December, 1905; January and February, 1906; April, 1906. If you have any of these write us for an offer. THE INLAND PRINTER COMPANY, 120-130 Sherman st., Chicago.

INLAND PRINTERS for sale: 16 volumes, unbound; volumes 23 to 39. Address ARTHUR L. LANG, 573 Chestnut st., Lynn, Mass.

INLAND PRINTER COVERS—An assortment of 40 of various dates from January, 1903, to now, sent prepaid on receipt of 50 cents. These are the original covers of the magazine, and should prove interesting and valuable to the printer, artist and collector. INLAND PRINTER COMPANY, Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentice, by Wm. J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions, full cloth, 140 pages, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones from original paintings, hand-tooled; size of book, 7 3/4 by 9 3/4 inches, art vellum cloth, combination white and purple, or full purple, \$1.50; edition de luxe, red or brown India ooze leather, \$4; pocket edition, 3 by 5 1/4, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A COMPLETE ELECTROTYPING PLANT for sale; price right; for full particulars address BECKER BROS., 51 Terminal Way, Pittsburg, Pa.

FOR SALE—First-class printing business in Hot Springs, Ark.; \$4,000 takes complete outfit; must change climate. J 535.

FOR SALE—Job printing office; inventory \$2,000; sell for \$1,000, or half interest for \$500. F. R. GANSCHOW, Saginaw, Mich.

FOR SALE—One-third or two-thirds interest in Linotype plant on Pacific Coast; chance for proofreader or operator. J 509.

FOR SALE—Weekly newspaper and job plant in town of three thousand at a sacrifice, owing to owner's ill health; a bargain for practical printer. Address MOHR PUB. CO., Birdsboro, Pa.

FOR SALE AT SACRIFICE to settle estate: first-class paying Linotype printing-plant; easy terms. 202 Cooper bldg., Denver, Colo.

NEWSPAPER PROPERTY FOR SALE—An old-established, flourishing, up-to-date weekly newspaper and job printing office and building with steam-power, is offered for sale at a big sacrifice, for little money and on easy terms; situated at most beautiful seashore resort in America; 120 trains daily; 2 1/2 miles south of Ashbury Park; only paper and printing-plant in field; owner retiring; unusual opportunity; fullest investigation invited. For full particulars address CONRAD PINCHES, Belmar, N. J.

OLD-ESTABLISHED printing business in Chicago for sale, on account of death of owner; price reasonable. J 533.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

3 Hickok 36-inch Faint-Line Ruling Machines with and without layboy.
1 Sanborn No. 5 3-rod Lever Embossing Press.
1 each styles A, C and No. 7 Perfection Wire Stitcher.
1 No. 2 1/2 Latham Wire Stitcher.
1 No. 4 Boston Wire Stitcher.
1 White combination foot and steam-power Paging and Numbering Machine.
1 Champion foot-power Paging and Numbering Machine.
1 each foot and steam-power 28-inch Rosback Perforator.
All machines guaranteed in good working order. Write Gane Bros. & Co., St. Louis, Mo.

FOR SALE—A No. 1 thoroughly rebuilt Linotype, guaranteed practically good as new by the Mergenthaler Company; boxed and ready for immediate shipment; at a bargain and reasonable price. Wire FRANK B. WILSON, Kenton, Ohio.

FOR SALE—Complete printing-plant; 1 Bullock and 1 Goss press, combined to print and fold 16-page newspaper at 16,000 copies per hour; 1 10 by 15 Gordon press, 1 Mergenthaler Linotype machine, 3 stereotype outfits, about 100 cases of assorted type with stands, etc.; will sell entire plant or in parcels, for cash or easy payments. A. OLSZEWSKI, 3252 S. Halsted st., Chicago.

FOR SALE—Dexter automatic pressfeeder, 62 inch, in first-class condition; will sell cheap. FELDBUSH-BOWMAN PRINTING COMPANY, 915 Lucas ave., St. Louis, Mo.

FOR SALE—Monotype and caster, with good equipment, at a bargain; will trade for Linotype in good condition. J 508.

FOR SALE—One secondhand Chambers double 16-page point folder, single or inserted; takes sheet from 14 1/2 by 22 to 22 by 32; good as new; will sell at a bargain. J 520.

FOR SALE—Simplex machine in excellent condition; 10-point magazine; now in operation. Address EVENING NEWS, Peekskill, N. Y.

MONOTYPE EQUIPMENT—For sale: An exceptionally complete Monotype equipment, consisting of 1 caster, 2 keyboards, matrices and cases for 11 fonts of 6, 8, 10 and 12-point faces, molds for 6, 8, 10 and 12-point, wedges and justifying scales for 6, 6 1/2, 8, 10 and 12-set, motors, water tank, etc.; totals about \$5,000. will be sold at a bargain. Address THE TYPESETTING MACHINERY CO., 1241 State st., Chicago.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

Bookbinders.

WANTED—A first-class binder to take charge of a department of about 25 employees; must be thoroughly familiar with blank-book, cloth and pamphlet binding; must have good references; state salary desired; the position is offered by an out-of-town establishment; union shop. J 543.

Compositors.

PRINTERS—Two A-1 job compositors and one Linotype operator; steady work, open shop, highest wages. MEYER-ROTIER PRINTING CO., Milwaukee.

WANTED—Beginners who would learn printing trade and learn it right to enter SCHOOL OF PRINTING, Winona Technical Institute, Indianapolis. Best instruction, fine equipment, easy terms. Particulars on application.

WANTED—First-class job compositor; non-union. WRIGHT & JOYS CO., Milwaukee, Wis.

Engravers.

PHOTOENGRAVERS WANTED—Positions open for 4 zinc etchers, 3 half-tone operators; steady jobs, best pay, open shops, no strike; give full particulars, wages expected, etc. EMPLOYING PHOTOENGRAVERS' ASSOCIATION, Milwaukee, Wis.

Steel Die

Embossing and Copperplate Engraving for the trade. Engraving only for concerns who do their own embossing or printing. Prompt service.
AMERICAN EMBOSSEING CO., BUFFALO, NEW YORK

Knife Grinders

For wet or dry grinding. Made in four styles and fifteen sizes. 1,500 sold.
BLACKHALL MFG. CO., Buffalo, N.Y.

HELP WANTED.

Foremen, Managers and Superintendents.

A well-known publishing house, issuing a number of class publications, and whose entire printing is done in an adjacent printing establishment under contract, desires the services of a first-class man with experience and executive ability to oversee the getting out of their product; he must be a thoroughly modern and up-to-date printer, understanding every phase of the business, active and energetic and capable of overseeing all the work in his department, including estimating of costs, time corrections, the making up of forms, correcting and criticizing and suggesting improvements in printing and presswork, and generally supervising the services rendered. Address giving experience, J 513.

FOREMAN WANTED for moderate-sized job printing plant; state experience, age and wages desired. J 47.

UP-TO-DATE FOREMAN, with \$500 cash to invest in good and long-established Central Missouri job office; thorough investigation solicited. MISSOURI PRINTING CO., Mexico, Mo.

WANTED—A thoroughly competent man for position of superintendent of an up-to-date printing and lithographing plant. Must be able to take some stock in company. Address, giving age, experience, etc., J 396.

WANTED—Superintendent for printing-office in large southern city; 3 cylinders and 6 jobbers; must be able to estimate cost, and be familiar with every branch of the business. Write, stating experience, J 514.

WANTED—Working foreman for job composing-room working 6 men; union shop; must be quick and sober; married man preferred. J 424.

WORKING FOREMAN and superintendent wanted in fair-sized modern plant employing 20 people; a good man can get an interest; large and paying business. J 545.

Operators and Machinists.

WANTED—Machinist-operators may learn the Linotype in 8 weeks at SCHOOL OF PRINTING, Winona Technical Institute, Indianapolis; now is the time, for the demand for operators grows heavier every day; instruction given women. Write for full information.

Pressmen.

WANTED—Pressmen turned into specialists by high-grade instruction in make-ready and colorwork; we can show you how to increase your ability and how to earn more money. SCHOOL OF PRINTING, Winona Technical Institute, Indianapolis.

Proofreaders.

WANTED—A first-class, sober, reliable and competent proofreader for southern daily newspaper; must be strictly union man; state salary. J 548.

Salesmen and Solicitors.

INK SALESMAN who can furnish very best references. J 370.

PAPER SALESMAN who can furnish very best references; none other need apply; salary and percentage. J 544.

WANTED—City salesman for one of the largest and best equipped printing and bookbinding establishments in the Northwest. KIMBALL-STORER CO., Minneapolis, Minn.

Miscellaneous.

WANTED—Assistant in purchasing department of a large New York printing and engraving house; must be thoroughly familiar with printing papers, their relative merits and value, and competent to select and purchase such papers to the best advantage; must also have experience in high-class printing; state age, qualifications, and salary expected. Address P. O. Box 781, New York city.

SITUATIONS WANTED.**Compositors.**

COMPOSITOR of exceptional ability and artistic taste, skillful jobber, original and versatile designer, long experience at the trade, capable of laying out work and handling the highest grade of printing—commercial or general advertising matter, desires correspondence with a reliable firm that would appreciate the services of a mechanic who CAN DO THINGS; only first-class proposition considered. J 546, New York Office Inland Printer.

GOOD JOB PRINTER, young man, desires position in a first-class printing establishment; capable of handling high-grade work; union. J 523.

JOB COMPOSITOR, accustomed to best class jobwork, make-up and ad. display; non-smoker, non-drinker, union. J 519.

PRACTICAL PRINTER—First-class, up-to-date, all-round man desires change October 1; familiar with highest classes of work; strictly temperate, unmarried. J 542.

WANTED—Young married man, age 23, sober and reliable, desires position as job compositor; please state hours of work and wages. J 517.

Foremen, Managers and Superintendents.

FOREMAN of medium-sized pressroom, half-tone and three-color; all-around pressman, 15 years' experience, union; South. J 510.

FOREMAN—COMPOSING-ROOM, competent, reliable man, experienced on publication and general job work, desires position in medium-sized office about October 1; eastern or New England States preferred. J 477.

PLATEN PRESS foreman, 11 years' experience, wants change; expert on half-tone colorwork, experienced on pony; married and sober, union. J 529.

PRESSMAN FOREMAN desires a position in some southern seacoast city; up-to-date on all classes of first-class work; can furnish A-1 references as to ability, and a reliable man. J 485.

SITUATION WANTED by a pressroom foreman of 13 years' experience in managing large pressrooms; strictly up-to-date and aggressive; temperate and reliable. J 524.

SITUATION WANTED—Manager or superintendent bindery and printing department, by one with reputation for results; now employed; over 300 people under my supervision; practical, good disciplinarian, methodizer, experience in buying and office management; under 40. J 536.

SUPERINTENDENT—An open to engagement, lithograph, printing, blank-book, loose-leaf, copperplate, diework, county, bank and commercial work; practical man, energetic, accustomed to handling large force, accurate estimator and close buyer. J 537.

SUPERINTENDENT-FOREMAN—Young man, 16 years' experience, 7 years foreman, desires change; best of references from present employers. J 539.

WANTED—A practical man of large experience wishes situation as superintendent or manager of printing-plant; would not locate in West or South. J 531.

WANTED—Position as foreman of plate-printing and embossing department; have had 8 years' experience as plate-printer and embosser, and 4 years as script engraver; samples and references furnished. J 505.

Operators and Machinists.

COMPETENT non-union Linotype operator-machinist, single or double machine, desires change; can edit copy and produce results. J 527.

SITUATION WANTED as Linotype machinist; nothing under \$30 considered; reference, Mergenthaler Agency, 521 Wabash ave., Chicago. J 521.

TWO thoroughly competent Linotype men, with 10 years' experience; looking for contract to take over management of large or small plant; if your machines are not giving satisfaction write us. J 533.

Pressmen.

A-1 color and half-tone pressman; in charge past 10 years; union, married, sober, A-1 references; can produce results; only shops doing first-class work need answer. J 281.

HALF-TONE cylinder pressman desires position; 18 years' experience, reliable, sober; New York State preferred; union man. J 534.

PRESSMAN, cylinder or job; first class on half-tone, color or commercial printing. J 414.

PRESSMAN AND FOREMAN—Up-to-date on catalogue, half-tone, and colorwork; capable of handling large work and pressroom. J 238.

Proofreaders.

WANTED—Situation as proofreader by young woman of good education; has had considerable experience in reading proof. J 522.

Miscellaneous.

AD-WRITER—A Page-Davis graduate desires position as ad-writer; is a practical printer, and thoroughly understands type, display, etc.; can furnish best of references; present position, foreman of daily newspaper and job office. R. V. FELLHAUER, Clinton, Mo.

PAPER-STOCK man and cutter; first-class references. J 540.

PURCHASING AGENT of large printing and binding concern desires similar position elsewhere; outside Chicago preferred; also qualified to handle stores-keeping or stock-cutting departments. J 532.

WANTED TO PURCHASE.

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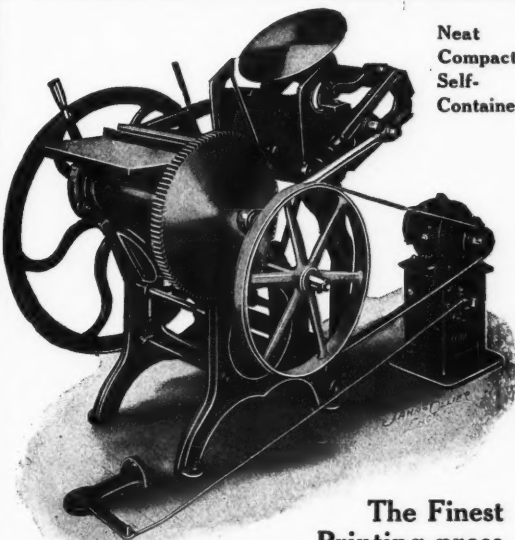
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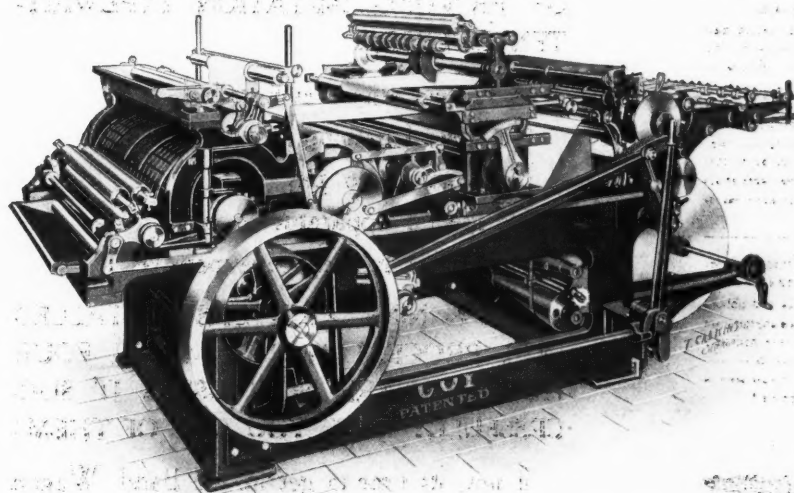
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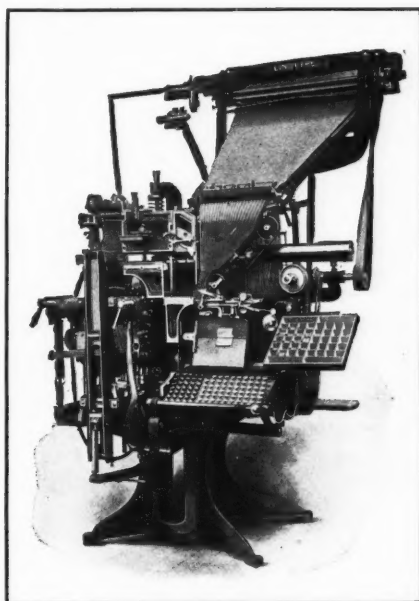
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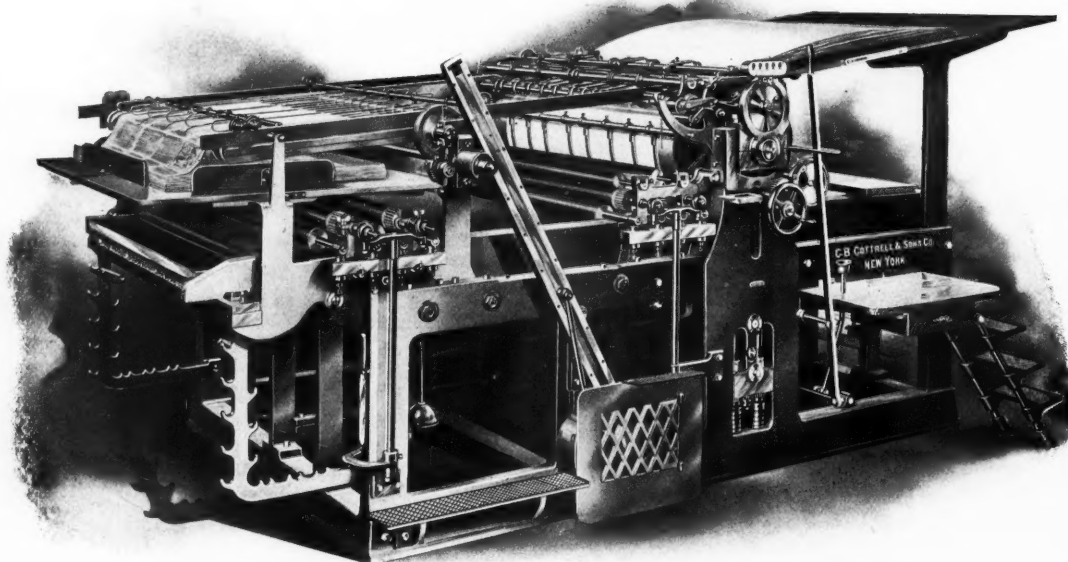
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Hook, No. 2—4 x 6 cms.

The Improved Rouse Register Hook

Is the *simplest, strongest* and
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Extreme simplicity and correct construction make it the *most durable*, surest in operation, easiest to clean (can be taken apart and reassembled in a jiffy) and *lowest in price*.

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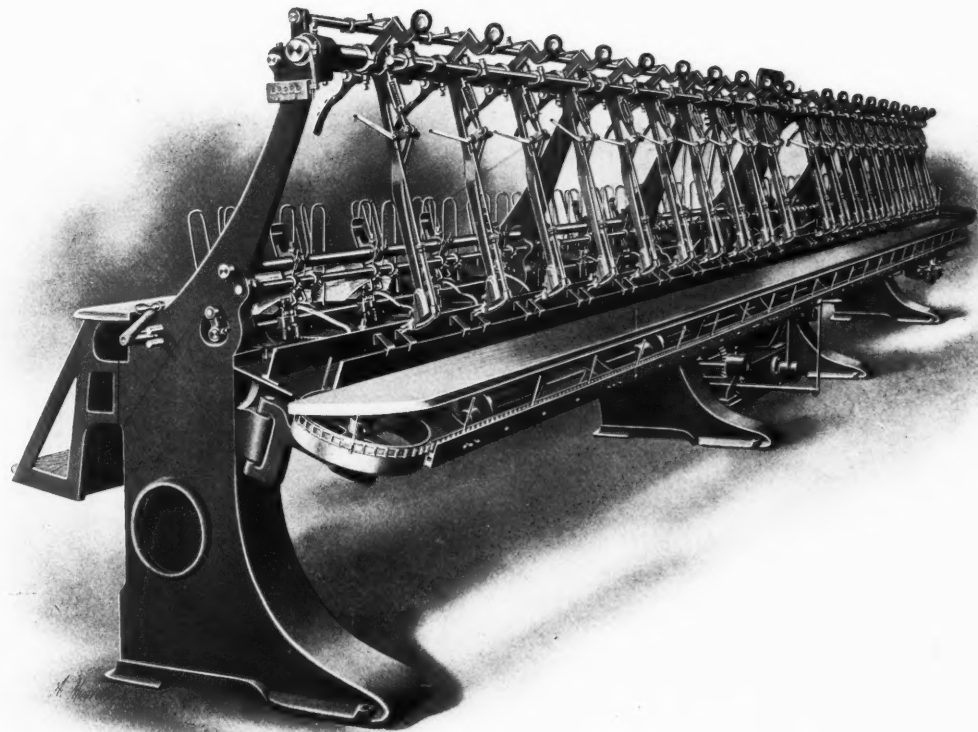
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The only Gathering Machine
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Built in all sizes, with or without the Stitcher attached
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CONTINUOUS SUCCESS

A PARTIAL LIST OF ORDERS AND SHIPMENTS OF CROSS CONTINUOUS FEEDERS FOR THE FIRST SIX MONTHS OF 1907:

HENRY ALTEMUS Co., Philadelphia, Pa.....	2
AMERICAN LABEL MFG. Co., Baltimore, Md.....	1
Previous Equipments, 14	
F. P. BENNETT & Co., Boston, Mass.....	2
BRETHREN PUB. Co., Elgin, Ill.....	2
D. S. BRASSIL BINDERY, New York city.....	1
BROCK & RANKIN, Chicago, Ill.....	3
BRAUNWORTH & Co., Brooklyn, N. Y.....	4
Previous Equipments, 4	
J. BIBBY & SONS, London, Eng.....	3
WILLIAM B. BURFORD, Indianapolis, Ind.....	2
BERWICK & SMITH, Norwood, Mass.....	1
Previous Equipments, 3	
BAKER, JONES & Co., Buffalo, N. Y.....	2
BUSHONG & Co., Portland, Ore.....	3
CURTIS PUB. Co., Philadelphia, Pa.....	6
Previous Equipments, 10	
CURTISS-WAY Co., Meriden, Conn.....	1
Previous Equipments, 1	
CANNON PRINTING Co., Milwaukee, Wis.....	1
Previous Equipments, 1	
R. R. DONNELLEY & SONS Co., Chicago, Ill.....	2
J. M. DENT & Co., London, Eng.....	2
GEORGE E. DUNBAR, Malden, Mass.....	1
FEDERAL PRINTING Co., New York city.....	4
E. FLEMING & Co., Norwood, Mass.....	1
Previous Equipments, 1	
CHARLES FRANCIS PRESS, New York city.....	1
WILLIAM F. FELL Co., Philadelphia, Pa.....	1
Previous Equipments, 2	
FRANKLIN PRINTING Co., Philadelphia, Pa.....	1
Previous Equipments, 5	
FORMAN & SON, Nottingham, Eng.....	1
R. HOE & Co., New York city.....	2
Previous Equipments, 2	
A. HOEN & Co., Baltimore, Md.....	1
KETTERLINUS LITHO. MFG. Co., Philadelphia, Pa.....	6
A. H. KELLOGG Co., New York city.....	1
KIMBALL & STORER, Minneapolis, Minn.....	2
LORING, AXTELL Co., Springfield, Mass.....	1
METROPOLITAN LIFE INS. Co., New York city.....	2
Previous Equipments, 1	
J. P. MORTON & Co., Louisville, Ky.....	1
MARSHALL & BRUCE Co., Nashville, Tenn.....	2
MAQUA Co., Schenectady, N. Y.....	1
MARYLAND COLOR PRINTING Co., Baltimore, Md.....	2
MACCALLA & Co., Philadelphia, Pa.....	1
MAIL & EXPRESS JOB PRINT, New York city.....	2
NATIONAL LABEL Co., Cincinnati, Ohio.....	1
NATIONAL PRINTING Co., Omaha, Neb.....	1
THOMAS NELSON & SON, Edinburgh, Scotland..	1

PHILADELPHIA BINDERY, Philadelphia, Pa.....	1
F. M. PREUCIL PRINTING Co., Chicago, Ill.....	4
H. M. PLIMPTON & Co., Norwood, Mass.....	1
Previous Equipments, 4	
PARKE, DAVIS & Co., Detroit, Mich.....	1
PUBLISHERS' PRINTING Co., New York city.....	1
ROGERS & HALL, Chicago, Ill.....	2
ROCKWELL & CHURCHILL, Boston, Mass.....	1
Previous Equipments, 3	
TOBY RUBOVITS, Chicago, Ill.....	2
RICHARDSON PRESS, New York city.....	1
REPORT PUBLISHING Co., Lebanon, Pa.....	1
THE ROYCROFTERS, E. Aurora, N. Y.....	1
Previous Equipments, 3	
T. M. ROYAL PAPER Co., Philadelphia, Pa.....	1
C. G. ROEDER, Leipsic, Germany.....	1
Previous Equipments, 1	
R. M. RIGBY PRINTING Co., Kansas City, Mo... 1	
STEARNS BROTHERS, Chicago, Ill.....	2
Previous Equipments, 2	
SILVIUS & SCHOENBACKLER, Sacramento, Cal... 1	
SULLIVAN PRINTING WORKS, Cincinnati, O..... 3	
Previous Equipments, 1	
STEWART-SCOTT PRESSROOM Co., St. Louis, Mo.. 1	
TIMES-MIRROR PRINTING Co., Los Angeles, Cal.. 1	
TOLMAN JOB PRINT, Brockton, Mass.....	1
TILLOTSON & SON, Bolton, Eng.....	2
UNION & ADVERTISER Co., Rochester, N. Y..... 1	
Previous Equipments, 1	
WYMAN & SONS, LTD., London, Eng.....	2
WARWICK BROTHERS & RUTTER, Toronto, Can.. 2	
WALTON & SPENCER Co., Chicago, Ill.....	2
HOUSEKEEPER CORPORATION, Minneapolis, Minn. 2	
Previous Equipments, 2	
WOODWARD & TIERNAN PTG. Co., St. Louis, Mo. 3	
Previous Equipments, 1	
S. E. & M. VERNON, New York city.....	1
Previous Equipments, 1	
BRYANT PRESS, Toronto, Canada.....	1
Previous Equipments, 1	
GEORGE F. LASHER, Philadelphia, Pa.....	6
Previous Equipments, 2	
WINONA TECHNICAL SCHOOL, Indianapolis, Ind.. 1	
MACLEAN PUBLISHING Co., Toronto, Canada... 1	
R. CLAY & SONS, LTD., London, Eng.....	3
MACK PRINTING HOUSE, Detroit, Mich.....	1
WILLIAM MANN & Co., Philadelphia, Pa.....	2
L. MIDDLEDITCH Co., New York, N. Y.....	2
HERBICK & HELD, Pittsburg, Pa.....	1
PUBLISHERS PRESS, Boston, Mass.....	2

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your fingers the secondhand

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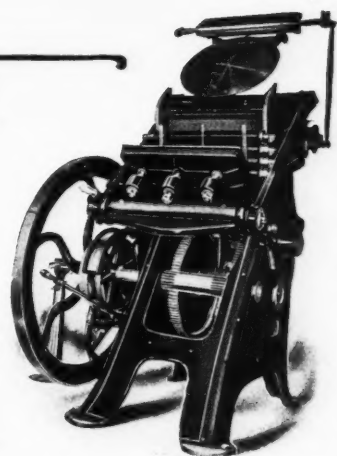
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Specialties:

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No need of putting reglets on each side of roller carriage or take rollers
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Spooled sheet can be taken off form rollers without stopping press,
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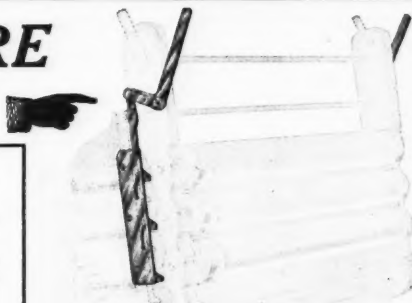
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Send 25 cents to-day

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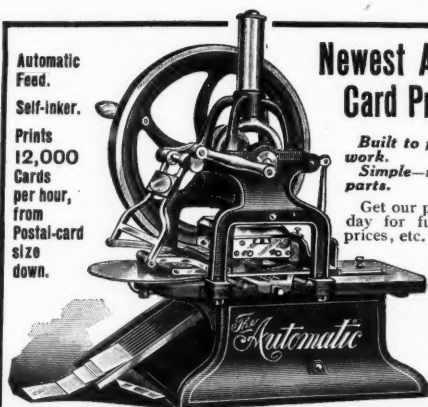
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A SACRIFICE

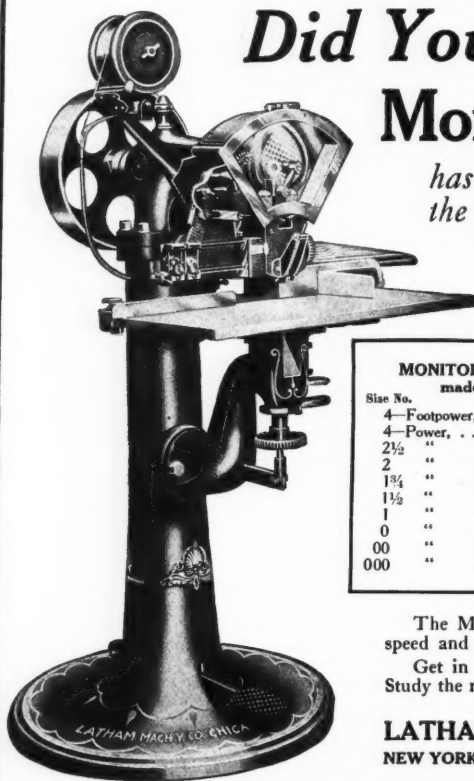
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32 x 46½ inches.

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One Universal Wire Stitcher, 2 bars.

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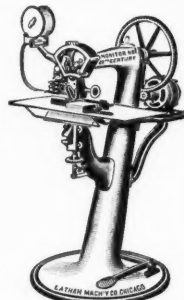
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Did You Know that Monitor Machinery

*has forced many other makes into
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Get wise to the Monitor as it is built to-day,
before you try an experiment—buy an out-of-date
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MONITOR STITCHERS

Size No.	made in sizes:	Capacity.
4—Footpower,	2 sheets to	1½ inch
4—Power, . .	2 "	1½ "
2½ "	2 "	1¼ "
2 "	2 "	¾ "
1¾ "	2 "	¾ "
1½ "	2 "	¾ "
1 "	2 "	¾ "
0 "	1½ inch to	1¾ "
00 "	2 sheets to	1¾ "
000 "	¾ inch to	2 "

Don't judge the Monitor Wire Stitcher by an old
one, or a misused machine.

Improvements have been constant on the Monitor in
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Among other advantages of the Monitor Stitcher is
the number of sizes in which it is made—a *complete
battery*, adapted to every variety of work.

With all one kind of machines operators may change
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To move with a machine becomes a habit, and as
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Monitor habit is profitable to the employer.

The range of sizes enables you to buy just what you
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The Monitor represents the highest of mechanical perfection—a stitcher for life,
speed and range of work.

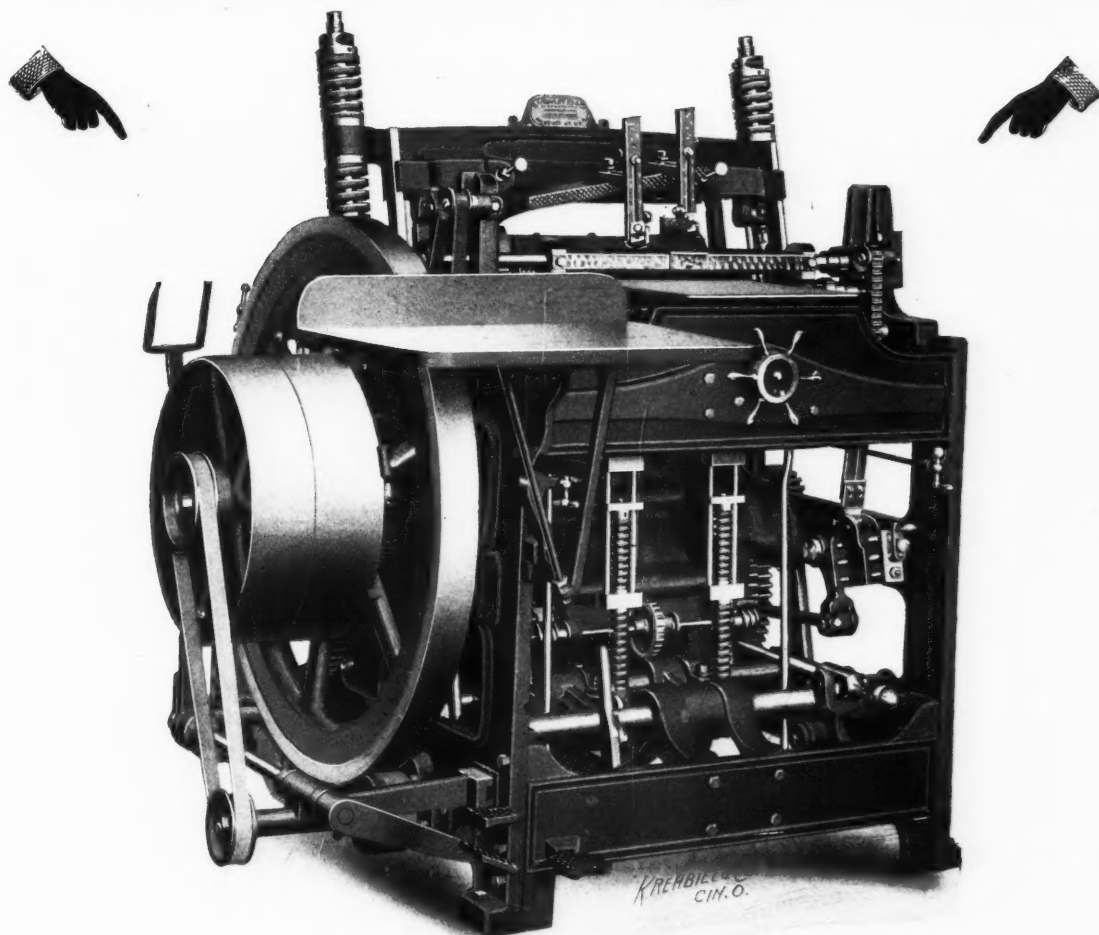
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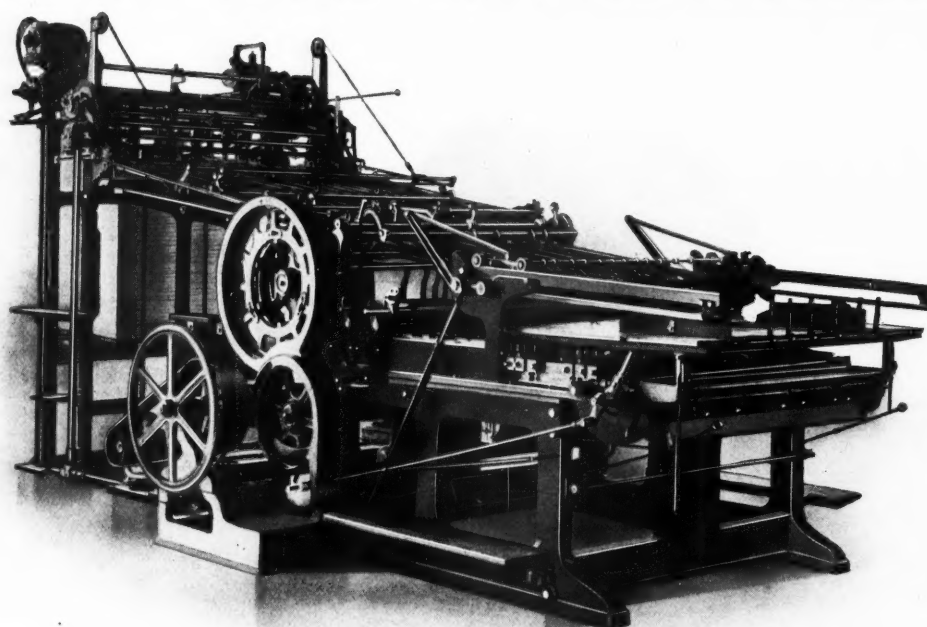
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The Dexter Automatic Printing-press Feeder.

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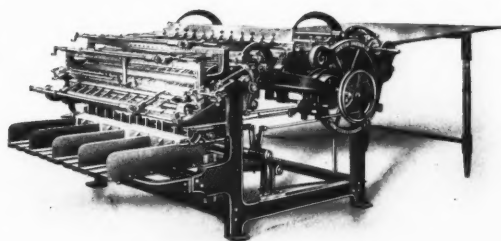
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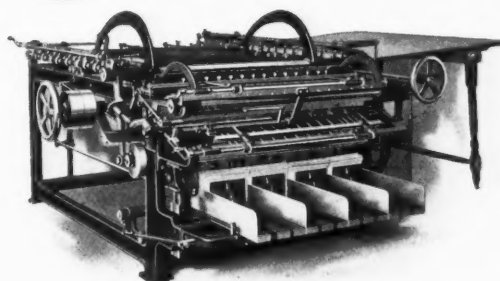
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BOSTON
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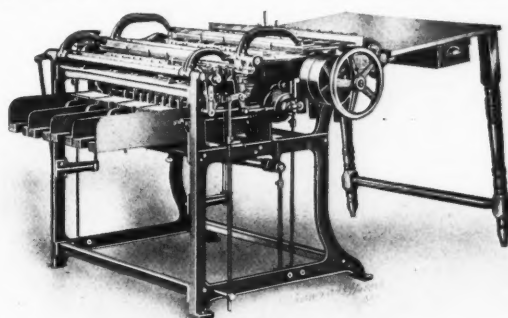
Dexter Folding Machines



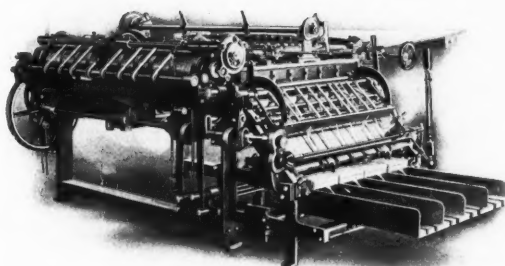
Dexter 3-fold Parallel Folder
First fold through long way of sheet



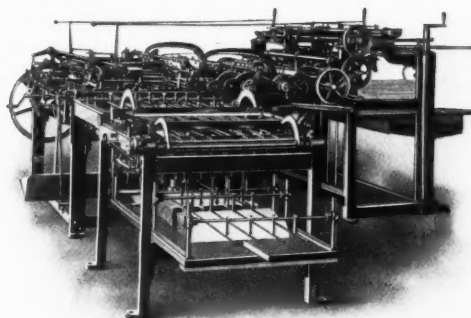
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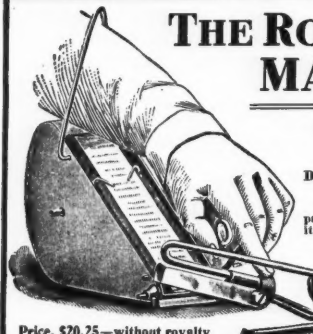
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"Fool Proof"

MANUFACTURED, NOT BUILT

Gums an ordi-
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Over Ten
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Can be made
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electric-light socket; other styles and sizes furnished.

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Glue Heater**

Shipped on Trial. No Expense.

If it don't convince you it will pay for
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It Won't Cost You a Cent!

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Glueine Padding Cement in
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every purpose. "It is better than the
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3 rd NEW M.	10 th FIRST Q.	18 th FULL M.	1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	26 th LAST Q.
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Forty
sizes
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styles

We guarantee pads correctly gathered, uniform color, uniform margins, perfect printing, full count, and with our reinforced method of gumming, pads absolutely free from breakage. Shipments made the day we receive the order.

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The Cleveland Machine Knife Company

942 to 948 West Street : Cleveland, Ohio

The Roth Embossed Printing Press

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IS A REVOLUTION IN POWER EMBOSSING PRESSES

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GUARANTEED to be perfect and to excel all other makes of presses in every feature.

Occupies one-half the floor space, is about one-half the weight, is four times as strong and will exert four times as much pressure on the die with one-half the motor power as any other make of press.

Is the most efficient, durable, compact and rigid.

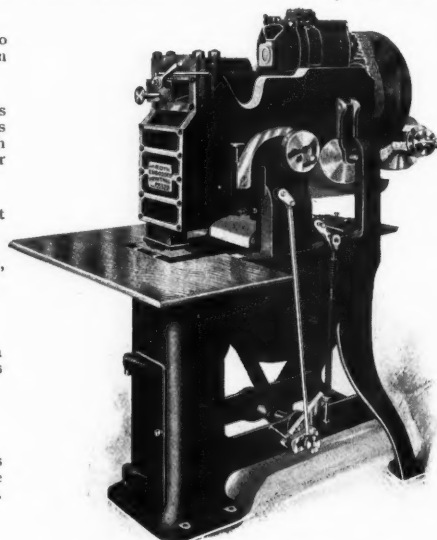
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Is a triumph of simplicity.

The body, or frame, is composed of a single carbonized steel casting which is eight times the strength of cast iron.

We claim originality in every detail.

Our No. 0 Pony Press will take dies as large as $2\frac{1}{2} \times 5$ and will bring up 5 square inches of solid ruled work; weight, 750 lbs.



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Will take a die or plate 7 x 10 inches on regular work and steel-plate effect, and bring up 50 square inches of solid ruled work. 20 x 20 inch dies on hot or dry work.

Built in five sizes; the smallest is operated by hand. The large sizes are built to receive our seven different automatic attachments for the various purposes and varieties of work.

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The variety of work that can be done on it is so great that the smallest printing concern can easily secure sufficient work to keep at least one press running steadily.

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Furnace and appliances.**

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Model 125

Five-wheel Machine to automatically
number from 1 to 99999.

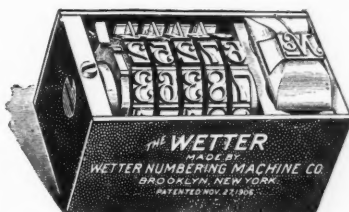
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Size, $\frac{7}{8}$ x $1\frac{1}{2}$ inches.

Machines to Number Backwards
made to order without extra charge.

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twenty-two years.



All Type Founders and Dealers carry in stock
and recommend the Wetter

WETTER NUMBERING MACHINE COMPANY
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Model 130


Five-wheel Machine to automatically
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Size, $\frac{7}{8}$ x $1\frac{1}{8}$ inches.

Any style "No." Slide
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Of well-known Merit
Yield a Profit to Dealer
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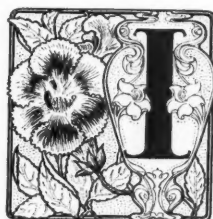
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For slitting all kinds
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ROCHESTER : : NEW YORK



A word
to the
Printer
who has
not yet
put us
to test—



If you have been putting off your investigation of our claims to unqualified pre-eminence in the INK question—then we say, test the **QUALITY** of our **BOXER BLACK**, think of the price, then wonder how we can produce it and stand back of it with a guarantee.

The 25-Cent Boxer Black Ink

is not a leader or a bait

It is a product full of solid value, the best on the market, and it happens we make it cheaper than some one else.

A trial order will convince the skeptical ink buyer.

Read carefully the following proposition, then allow your good judgment to act. The risk is ours, not yours.

Our Guarantee to any printer sending us an order for Boxer Black: We agree to pay charges both ways upon failure to find the quality other than advertised.

The Big Four Printing Ink Company

BRANCH OFFICES

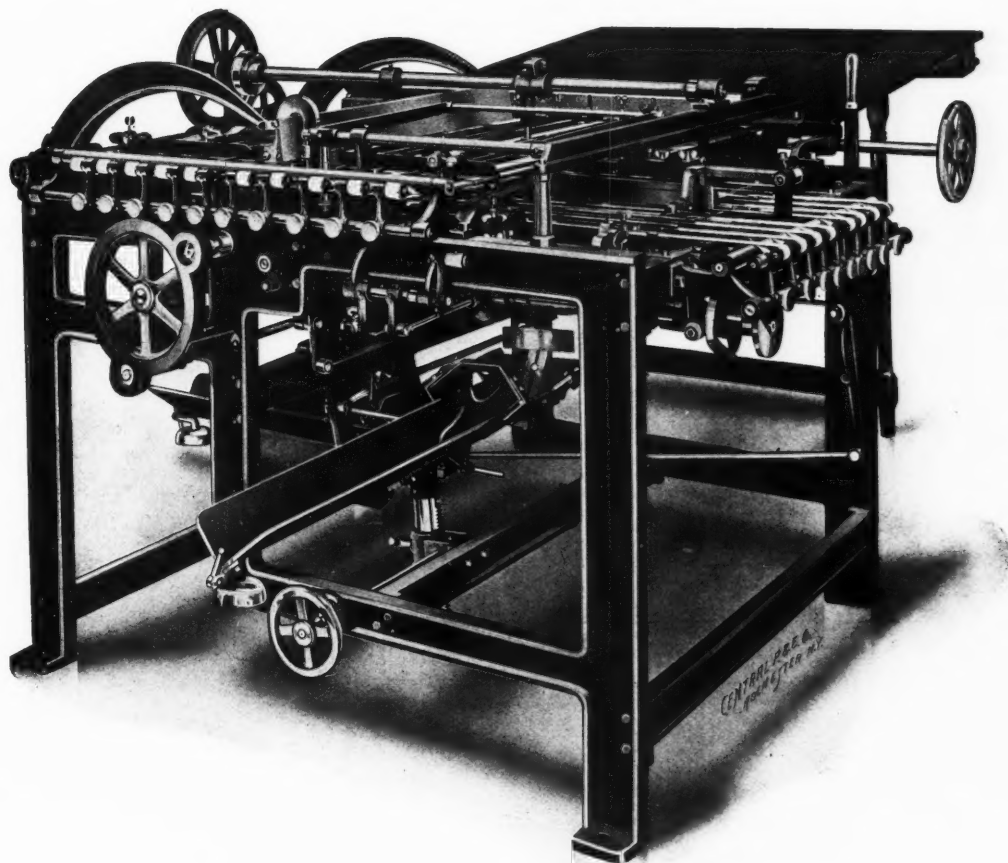
61-63 PLYMOUTH PLACE . . . CHICAGO
606 COMMERCIAL PLACE . NEW ORLEANS

MAIN OFFICE AND FACTORY

BATTLE CREEK, MICHIGAN

No. 133
Catalogue and Book Folder
Another New One

WRITE FOR DETAILS



Made by

Brown Folding Machine Company
Erie, Pa., U. S. A.

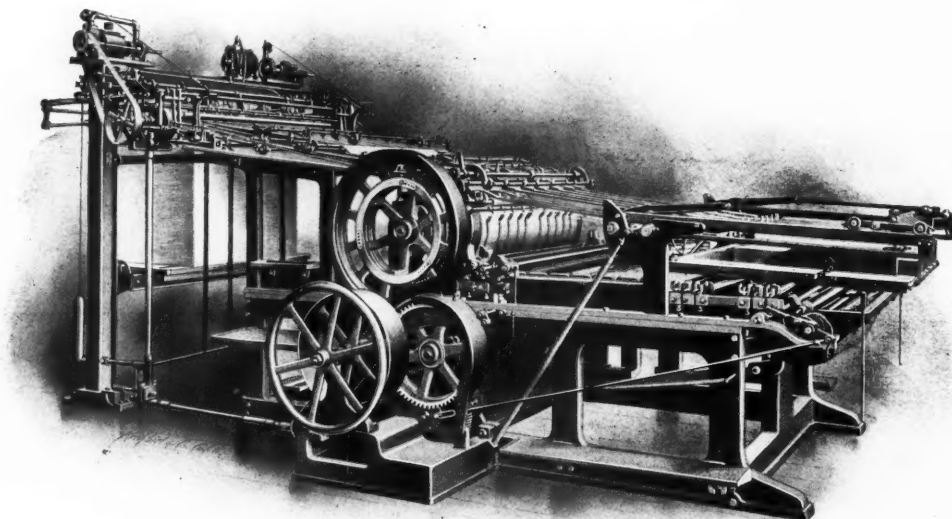
A g e n c i e s

New York, . . . Thos. Crofts
150 Nassau Street

London, W. C., J. Collis & Sons
42 Regent Square, Gray's Inn Road

Chicago,
Champlin Type & Machinery Co.
121 Plymouth Place

Fuller Folders *and* Feeders

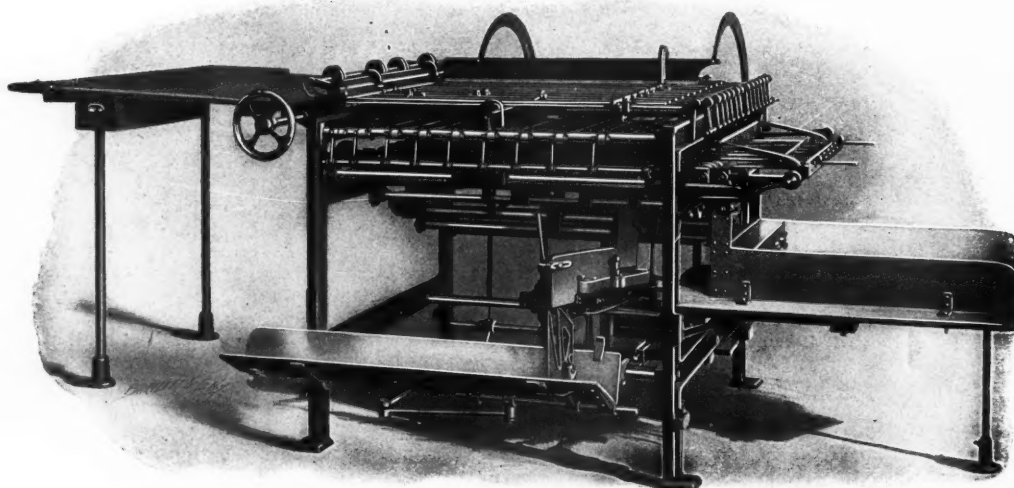


FULLER AUTOMATIC FEEDER FOR PRINTING PRESS

We guarantee an increase in production of ten to twenty-five per cent over hand feeding, absolutely perfect register and a saving in wastage of paper.

We make Automatic Feeders for all kinds of machines designed to handle paper in sheets.

THOUSANDS IN SUCCESSFUL OPERATION.



FULLER COMBINATION JOBBING FOLDER

Handles sheets from 12 inches by 16 inches to 38 inches by 50 inches in any weight of paper without wrinkling or buckling. Folds and delivers 8, 12, 16, 24 and 32 pages. Book or Periodical Imposition. Also long 16's, 24's and 32's two or more "on."

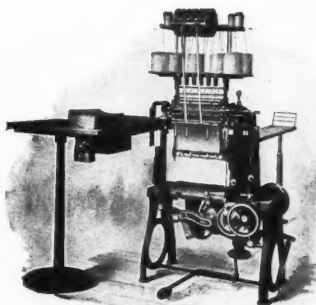
E. C. FULLER COMPANY

Fisher Building
CHICAGO

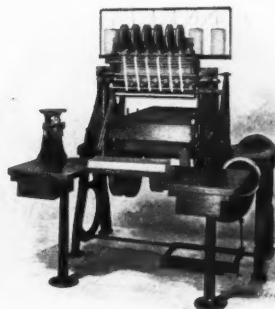
28 READE STREET
NEW YORK

WORKS
NEW HAVEN, CONN.

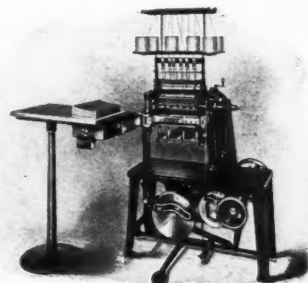
Smyth Manufacturing Company's Specialties



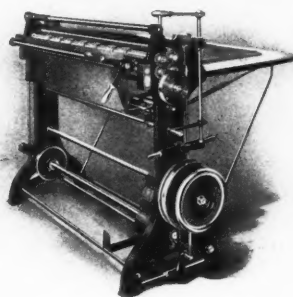
No. 3 Sewing Machine



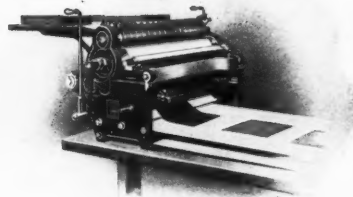
No. 4 Sewing Machine



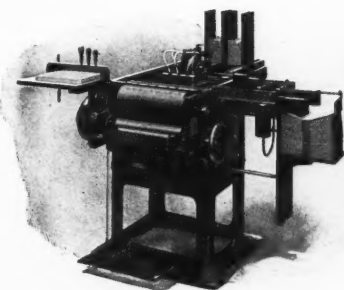
No. 7 Sewing Machine



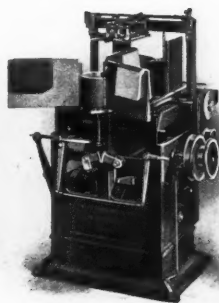
Cloth-cutting Machine



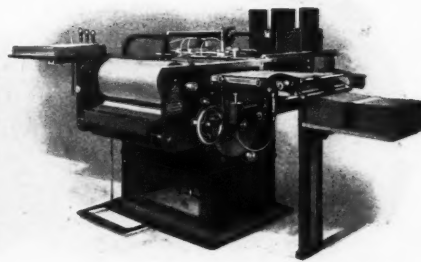
Gluing Machine



No. 1 Case Machine



Casing-in Machine



No. 2 Case Machine

THE best constructed, the most satisfactory and the most profitable machines for the purposes for which they are designed.

Write for descriptive catalogue

E. C. FULLER COMPANY

SOLE SELLING AGENT

FISHER BUILDING, CHICAGO

28 READE STREET, NEW YORK

THE WHITLOCK IS A MONEY-EARNING PRESS

WHAT printer would ever think of putting in a cylinder press unless positive the machine would EARN MONEY FOR HIM? This requisite is of utmost importance, and it must be reckoned with in buying. A press requiring constant repairs, one that does not stand up under heavy and continued strain, the kind that is difficult of make-ready or which lacks good distribution — all these should be shunned. The good points of THE WHITLOCK are plainly and forcefully brought out in our literature and are continually being made known by our salesmen, but in addition to this we urge you to consult some of the users of the presses before deciding, as the outcome will be to your advantage.

AGENCIES COVERING AMERICA AND EUROPE

AMERICAN TYPE FOUNDERS CO.
Chicago, St. Louis, Cleveland, Cincinnati,
Minneapolis, Kansas City, Denver,
Los Angeles, San Francisco, Dallas.

MESSRS. J. H. SCHROETER & BRO.,
44 West Mitchell Street, Atlanta, Ga.

MESSRS. T. W. & C. B. SHERIDAN, 10
Johnson's Court, Fleet St., London, E.C.

The WHITLOCK PRINTING-PRESS MANUFACTURING COMPANY

DERBY, CONNECTICUT

NEW YORK, Fuller (Flatiron) Building, 23d Street and Broadway
BOSTON, 510 Weld Building, 176 Federal Street

Are You Ready?

Your progressive competitors are getting ready for the Fall trade by putting in new and up-to-date faces, and they will capture your best customers unless you keep up with the procession.

The Inland has the faces that will please your old patrons and make new ones. Specimens are yours for the asking.

Tell us what line of work you do and we will gladly give you our suggestions as to the best faces to add.

*No delay in filling orders for
Standard Line Type*

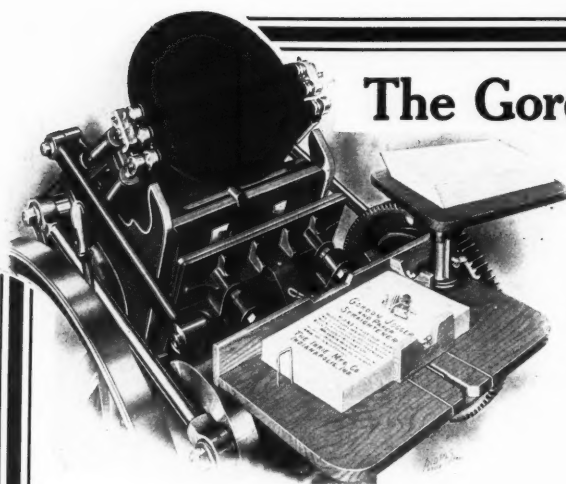
Inland Type Foundry

Saint Louis

Chicago

New York

Set in Condensed Caslon and New Caslon Italic. Border Nos. 1258, 1858, 2458



The Gordon JOGGER

On Thirty Days' Trial!

JUST SAY YOU WANT TO TRY IT.
Tell us *make and style* of your press. We'll send the Jogger. At the end of thirty days, if you are willing to part with it, **SEND IT BACK.** We'll pay all the charges.

Important Facts about the Gordon Jogger

Prices

Charged by Manufacturers and by Dealers everywhere

7 x 11 . . .	\$8.50
8 x 12 . . .	8.50
10 x 15 . . .	8.50
12 x 18 . . .	9.00
14 x 20 . . .	9.50
14½ x 22 . .	10.00

Clamps to flange of platen as shown in cut—is *not* bolted or screwed on. *On and off in a jiffy.* Jogging mechanism can be detached in twenty seconds, *leaving board flat.*

Can be attached to ANY platen press. Can be changed *instantly* to fit any size sheet. Has no parts that get out of order.

Prevents offsetting by even distribution of weight of paper. Makes it possible to deliver rush work immediately. *Does not damage edge of stock, which hand jogging always does.*

Further information on request.

THE IHRIE MANUFACTURING CO.
INDIANAPOLIS, INDIANA

POWERFUL LOCKING DEVICES

WICKERSHAM QUOIN

No. 1— $5\frac{1}{8}$ x 2 inches
No. 2— $3\frac{1}{4}$ x 2 inches

2,000,000 in Use

Regular Keys
Minikin Keys
Pressman's Keys



Guaranteed to hold on the fastest and shakiest presses.

Direct Spread—No skew or spring of form.

**ONE KEY
FITS ALL
THREE DEVICES**

MORTON LOCK-UP

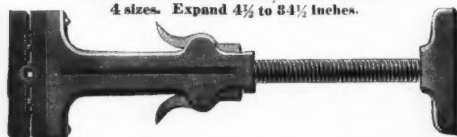
Foot or Side Stick and Quoins in one piece.



41 lengths, 3 in. to 26 in. All book, news and job measures.

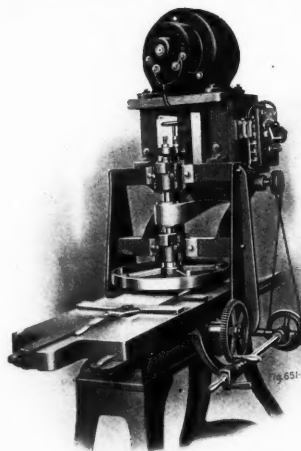
STEPHENS EXPANSION LOCK

4 sizes. Expand $4\frac{1}{2}$ to $8\frac{1}{4}$ inches.



WICKERSHAM QUOIN COMPANY
174 Fort Hill Square, BOSTON, U. S. A.

C-W MOTOR DRIVING A PLANER



One of the many examples of C-W motor equipment of printing machinery shown in our new bulletin 87-O.

CROCKER-WHEELER
MANUFACTURERS AND
ELECTRICAL ENGINEERS
AMPERE, N. J.

Worth While taking a Chance when it only costs little!

Spoil a set of rollers and
it will cost you \$3.00.

Use *poor* rollers and the
job is *poor*!

Use *good* rollers and print
a *good job* for about the
cost of a set of rollers,
by using

McNamara Perforating Gripper

For sale by all dealers, or by
J. F. McNAMARA, Far Rockaway, N. Y.

Use it three ways: FOR PERFORATING
FOR SCORING
AS A SKELETON GRIPPER

8 x 12 Press . . .	\$3.50
10 x 15 Press . . .	4.00
14 x 22 Press . . .	5.00

Try the Worth of this

ADDING MACHINE

For TWO WEEKS **FREE**

Prove at our expense that it will do everything
that any \$150 to \$375 Adding Machine can do
(except print) and do it **Quicker**. It adds,
subtracts, multiplies, divides, etc., up to
999,999,999—the full capacity of any machine.

Why Pay

\$150 to \$375

for an Adding Machine when the Rapid Com-
puter—at only \$25—is built of the same **high-
class materials** and expert **workmanship** and
is sold under an **equally strong guarantee**?

The Rapid Computer

adds within one cent of one billion. Can't
make an error. Simple in construction; has a
patented gear movement not found in any other
adding machine. That's why it can be sold at
a low price. That's why it is quicker than any
large machine and more easily operated.

**ONE turn of the resetting knob on side of
machine and it is ready for the next problem.**
Let us send you a Rapid Computer, express
prepaid. Try it two weeks. If satisfactory,
pay for it; if not, send it back. We take all
the risk. **Catalog Free.**

RAPID COMPUTER CO.
250 Lake Shore Rd., Benton Harbor, Mich.



THE EGGLESTON INK FOUNTAIN

TESTED, INDORSED, GUARANTEED
A PERFECT MECHANICAL DEVICE



Patented 1904, 1907

Dust-proof, Air-tight, Self-cleaning
Perfect Distribution, Absolute Adjustment
Changeable Tubes for Color Work
Saves Time, Ink and Labor

Especially adapted to fine color and half-tone
work because of perfect distribution. A powerful
automatic spring controlling feed insures uniform
color. Can be adjusted to light or heavy work
instantly. Each tube holds one pound ink.

Manufactured to be put on "Gordon" or
"Peerless" Presses at once, or can be adjusted to
any disc press by local machinist.

Absolutely necessary to every progressive
printer. For further particulars address

Eggleston Manufacturing Company

1112 LIND AVENUE : HIGHBRIDGE
NEW YORK CITY

The Monotype

Composing Machine

For All Kinds of Work
Plain or Intricate
All Sizes 5-point to 14-point
Any Measure
Up to 60 Picas

Sorts Caster

All Sizes
5-point to 36-point
Body Type, Display Type
Borders
Spaces and Quads

Your composing room will be a source of profit instead of a "necessary evil" if you use The Monotype. We will consider it a privilege to tell you how it will assist in this transformation

Lanston Monotype Machine Company

1231 Callowhill Street, Philadelphia

Where all communications, including those relating to sales, should be addressed

Represented by

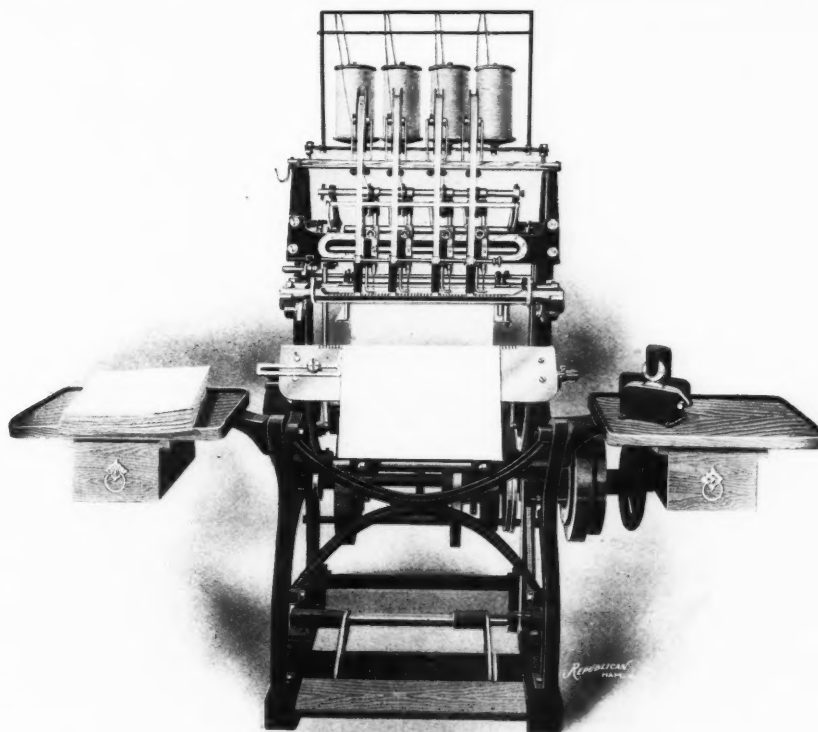
F. H. GREENE, 398 Broadway, New York
C. M. SKERRETT, 334 Dearborn St., Chicago
J. E. LEWIS, 170 Summer St., Boston
J. S. MISKIMEN, 303 Panama Bldg., St. Louis

EDW. CUMMINS, 1102 Mission St., San Francisco
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SET IN MONOTYPE SERIES NOS. 37 AND 39 AND MONOTYPE BORDERS

National Book Sewing Machine

A MACHINE TO SAVE YOU MONEY



Straight Needles. Tight Sewing. Adjustable Stitches. Economical
Takes work from $2\frac{1}{4} \times 1\frac{1}{2}$ inches up to $15 \times 10\frac{1}{2}$ inches.

RAPID - SIMPLE - DURABLE

SAMPLES OF THE WORK OF THE NATIONAL SENT ON REQUEST

FOR FULL INFORMATION ADDRESS

T. W. & C. B. SHERIDAN CO.

EXCLUSIVE SELLING AGENTS

56-58 Duane Street, New York

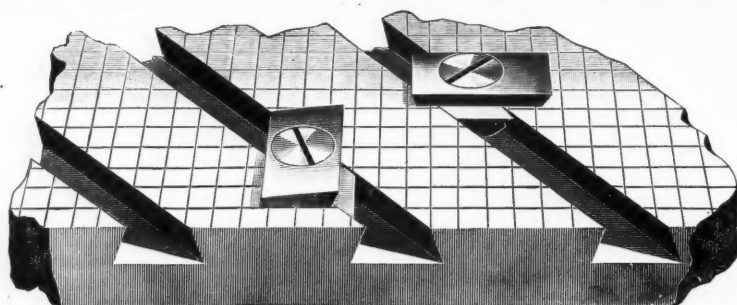
149 Franklin Street, Chicago

OR

Joseph E. Smyth, Manufacturer, 150 Franklin St., Chicago

WESEL Patent Iron Grooved BLOCK


THE ONLY
SAFE BLOCK



THE ONLY
SAFE HOOK

Sectional view of Wesel Patent Iron Grooved Block showing Hooks in position.

With Wesel Patent Hook and Drop-in Nut

Nearly  900 Blocks in use.

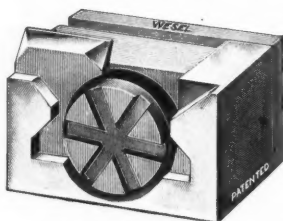


Wesel Patent Hook with Drop-in Nut.



Sectional view showing how Drop-in Nut is inserted into the Grooves.

The only Block which successfully meets all the requirements of those who print from plates. This is proven by the repeat orders we are constantly receiving. Those who have tried out the block by actual experience will not be satisfied by any other device. Its use will save labor in making-up and make-ready, and save wear of plates. Every consideration which should be given weight by the manufacturing printer is in favor of the Wesel Patent Iron Grooved Block. We will be pleased to estimate on a block equipment to fit your press. Hooks for every purpose can be provided.



Narrow Margin Dittman Register Hook.

THE DITTMAN HOOK FOR REGISTER WORK

used in connection with our Metal or Iron Sectional Blocks, is especially adapted for work demanding fine register and printed in two or more colors. The Dittman Hooks are used by all the best three and four color printers. They are reasonable in price, are practically indestructible, and are guaranteed accurate in height and body.

WE WOULD BE PLEASED TO ESTIMATE ON YOUR REQUIREMENTS.

Send for "WESEL'S SPECIALTIES FOR COLOR PRINTERS," free upon request.

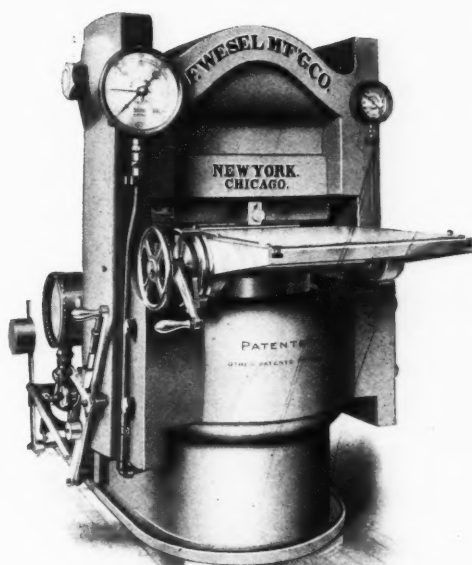
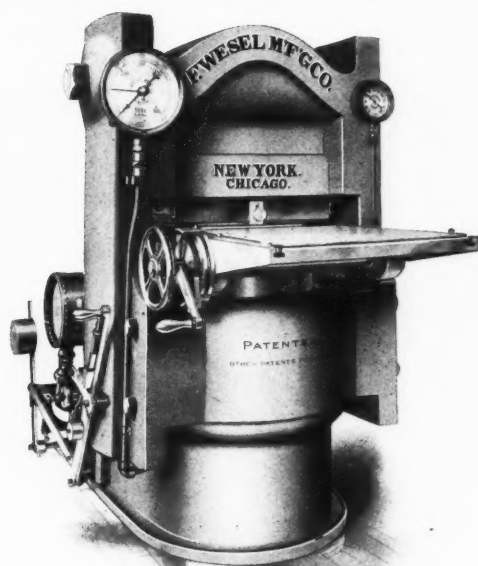
F. WESEL MANUFACTURING CO. THE UNIVERSAL PROVIDERS

Machinery and Appliances for Printers, Electrotypers, Stereotypers and Photo-engravers

Main Office and Factory
70-80 Cranberry St., Borough of Brooklyn
NEW YORK CITY

NEW YORK, 10 Spruce Street
CHICAGO, 150-152 Franklin Street

Which Cut is the Original?



PERFECT ELECTROTYPES

ARE MADE ONLY BY

Dr. E. Albert's Patented Lead-Moulding Process

Mould is made in cold metal.

Electros absolutely identical in size and detail with original.

Absolute perfect register assured for color plates.

Building up and cutting down entirely done away with.

Mould leaves press ready for depositing tank.

Much quicker deposit, and copper of a quality as hard as rolled copper.

Considerable saving in time and money.

THE illustrations on this page show the SPECIAL PROGRESSIVE HYDRAULIC MOULDING PRESS used in connection with the Dr. Albert Process. One cut is the original, the other is a duplicate electrotype made by the Dr. Albert Process of Electrototyping.

USERS OF PROCESS

F. A. RINGLER CO., New York City
S. S. McCLURE CO., Long Island City
ROYAL ELECTROTYPE CO., Philadelphia
J. MANZ ENGRAVING CO., Chicago

ART PRINTING PLATE CO., Philadelphia
Dr. E. ALBERT & CO., Munich
R. OLDENBOURG, Munich
AUGUST SCHERL, Berlin

ULLSTEIN & CO., Berlin
GEORGE W. BUXENSTEIN, Berlin
EYRE & SPOTTISWOODE,
His Majesty's Ptg. Office, London

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THE UNIVERSAL PROVIDERS

Machinery and Supplies for Electrotypers, Stereotypers, Photo-engravers and Printers

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BROOKLYN, N. Y.

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Reliable Printers' Rollers



**Sam'l Bingham's Son
Mfg. Co.**

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195-207 South Canal Street

PITTSBURG

First Avenue and Ross Street

ST. LOUIS

514-516 Clark Avenue

KANSAS CITY

507-509 Broadway

ATLANTA

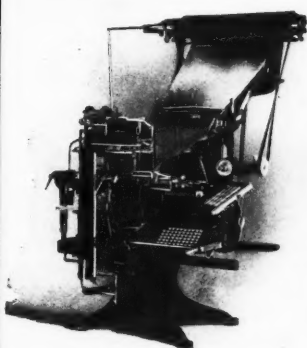
52-54 So. Forsyth Street

INDIANAPOLIS

151-153 Kentucky Avenue

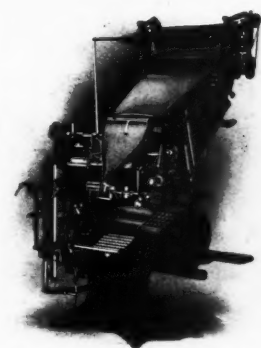
DALLAS

675 Elm Street



Quick-Change Model 5
Single Magazine

Orders tell the story



Quick-Change Model 4
Double Magazine

Orders for **378 Linotypes**

were entered during the months of
May, June and July

This is an average of 126 machines a month and is a far greater number than has ever been sold of any other composing machine in this country in One Entire Year

Book and Job Printers will be interested to note that the large majority of these orders are for one and two machines and are going into book and job printing-offices.

We take pride in the fact that no commission was paid the "right inside man," no secondhand machines were taken in part payment, and *no stock given away*, to secure these orders.

An increasing number of Linotypes are being sold each year solely because an increasing number of job-printers and country newspaper publishers are realizing that we play no favorites, have but one price, give every one a square deal, and despite plausible arguments to the contrary, that

The "Linotype Way" is the only way

MERGENTHALER LINOTYPE COMPANY

NEW YORK
NEW ORLEANS

CHICAGO
TORONTO

SAN FRANCISCO
PARIS

SYDNEY, N. S. W.
WELLINGTON, N. Z. } Parsons Bros.
MEXICO CITY

TOKIO
Teijiro Kurosawa

CAPE TOWN
John Haddon & Co.

HAVANA
Francisco Arredondo

BUENOS AIRES
Louis L. Lomer

"LONGER, HIGHER AND WIDER BERTHS"
ON THE
Chicago, Milwaukee & St. Paul Railway

This railway owns and operates the sleeping, dining, library and other cars on its passenger trains, thereby offering an excellence in service and equipment not obtainable elsewhere.

THE PIONEER LIMITED

Chicago—St. Paul—Minneapolis

THE COLORADO SPECIAL

Chicago—Omaha—Denver

THE OVERLAND LIMITED

Chicago—Omaha—San Francisco

THE SOUTHWEST LIMITED

Chicago—Kansas City

THE COPPER COUNTRY LIMITED

Chicago—Houghton—Marquette

These excellent trains suggest the choice of routes offered for your vacation trip. Low rates in effect make such trips inexpensive. Interesting books and folders will be sent to any one for the asking.

F. A. MILLER, General Passenger Agent, Chicago

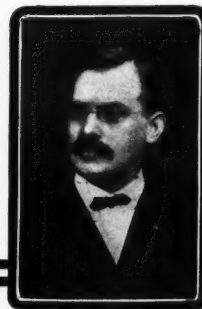
Help wanted from all good printers.

Help us, help yourself. Protect each other from the expense, annoyance, etc., caused by poor half-tone plates. The country is flooded with them. You know the trouble they cause you. You get the blame and lose time, money and business trying to produce good work with cheap plates. Tell your customer about the fallacy of cheap printing plates. Encourage the buying of good half-tones and zinc etchings—The Lammers Shilling kind. They make life easier for you, please your customers and make it possible for you to get more new business.

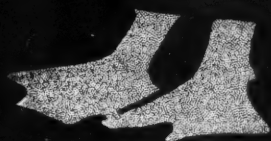
Remember we are strictly Artists and Engravers — not Printers. One quality only. Our artists and designers plan dummies for catalogues and booklets prepared specially for your customer, thus giving you a chance to compete for good jobs. A reasonable charge is made for their services, based strictly on the time consumed on your work. Modern Commercial Art sent free to those writing on their letter-head. No postals.



The Lammers Shilling Company
Artists, Engravers and Designers of Printed Advertising
15th Floor Heyworth Bldg.
Madison & Wabash Ave. Chicago, Ill.



THE CARTER DVCKS



The Carter Green Duck

There is an immense demand for an honest and *perfect* BOOK BLACK INK at a fair price. THE CARTER BOOK BLACK satisfies this demand. There is also a big demand for a rich deep Green—something that will carry that distinct and lasting color. We have it. We want to hear from you. One trial will prove our statements.

THE CARTER PRINTING INK
COMPANY

Incorporated

CLEVELAND, OHIO, U. S. A.



SATISFIED CUSTOMERS

The Carter Printing Ink Company

believes in the "show me" plan of doing business. We do not ask the Printer to send us an order for Ink, if he questions our statements as to quality.

THE ONLY WAY TO KNOW A THING IS TO TRY IT

We want you to test our Inks by a sample can that we will ship you by express, charges prepaid, for the asking. Can we do more?

First—we want to satisfy you—then you will deal with us thereafter as a "satisfied customer"—one that we have "shown."

On the reverse side you will see our Milori Green, made and designed to stand out, a pronounced and striking color for fancy and high grade color work.

Let us send you samples. A test will do more to prove our statements.

The Carter Printing Ink Co.

Incorporated

Cleveland, Ohio, U. S. A.

Have you seen our Colored Pamphlet, showing an actual test of our Half Tone Black, No. 430, and Geranium Lake, No. 86? Drop us a request for it.

THE INLAND PRINTER BUSINESS DIRECTORY.

The firms enumerated below are reliable, and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

Insertions in this Directory are charged \$7 per year for two lines; more than 2 lines, \$2 per additional line.

ADVERTISING CALENDARS AND PADS.

OLIVER BAKER MFG. Co., Minneapolis, Minn., U. S. A. Makers of Art Calendars and Specialties for Advertising. Samples of calendars in half-tone, duo half-tone and 3-color half-tone furnished only upon receipt of price on a basis of 40 to 50 per cent discount from the 1,000 price; orders for samples not solicited except from those who propose to push our line energetically and exclusively.

ADVERTISING FANS.

CRESCENT EMBOSSEING Co., Plainfield, N. J. See "Crescent Goods."

ADVERTISING NOVELTIES.

BUSINESS SOUVENIRS, Premiums, Post-cards. *The Novelty News*, Chicago, official organ; \$1 a year.

ADVERTISING NOVELTIES OF WOOD.

AMERICAN MANUFACTURING CONCERN, Jamestown, N. Y. Rulers and adv. thermometers.
NORTH-WESTERN NOVELTY Co., Geneva, Ill.

AIR BRUSH.

THAYER & CHANDLER, fountain air brush, 160 W.



Jackson blvd., Chicago. Send for catalogue.

BALL PROGRAMS AND INVITATIONS.

BUTLER, J. W., PAPER Co., 212-218 Monroe st., Chicago. Ball Programs, Folders, Announcements, Invitations, Tickets, Society Folders, Masquerade Designs, etc.

CRESCENT EMBOSSEING Co., Plainfield, N. J. See "Crescent Goods."

BOOK STAMP ENGRAVERS AND DIE SINKERS.

ARTISTIC ENGRAVING Co., 534 W. Broadway, New York. "Art—Skill—Judgment."

BOOKBINDERS' MACHINERY.

HICKOK, W. O., MANUFACTURING Co., Harrisburg, Pa. Ruling machines, bookbinders' machinery, numbering machines, ruling pens, etc.

BOOKBINDERS' LEATHER AND CLOTH.

THOMAS GARNAR & Co., manufacturers, 181 William st. and 22 Spruce st., New York.

BOOKBINDERS' SUPPLIES.

SLADE, HIPP & MELOY, Incp'd., 139 Lake st., Chicago. Also paper-box makers' supplies.

BRASS RULE AND BRASS GALLEYS.

WANNER, A. F., & Co., 340-342 Dearborn street, Chicago. Makers of all styles of Brass Rule, Printers' Specialties.

BRASS-TYPE FOUNDERS.

MISSOURI BRASS TYPE FOUNDRY Co., Howard and Twenty-second sts., St. Louis, Mo. Exclusive Eastern agents, Keystone Type Foundry, Philadelphia, New York.

BRONZE DUSTERS.

THE DOWNING does the work of six girls. Makes bronze work a pleasure. Cleans any paper perfectly. No dust. Write Downing Duster Co., Box 758, Milwaukee.

CALENDAR MANUFACTURERS.

CRESCENT EMBOSSEING Co., Plainfield, N. J. See "Crescent Goods."

MEYER-ROTHER PRINTING Co., Milwaukee, offers a special calendar proposition to printers, insuring increased sales and profits; write us.

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SHANE, JAMES H., & Co., 106 Duane st., New York. Big bargains in calendars; see display ad.

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THE SULLIVAN PRINTING WORKS Co., Court and Broadway, Cincinnati, Ohio, make 40 sizes and styles of Calendar Pads for 1908. The best and cheapest in the market. Now ready for delivery. Write for sample book and prices.

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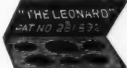
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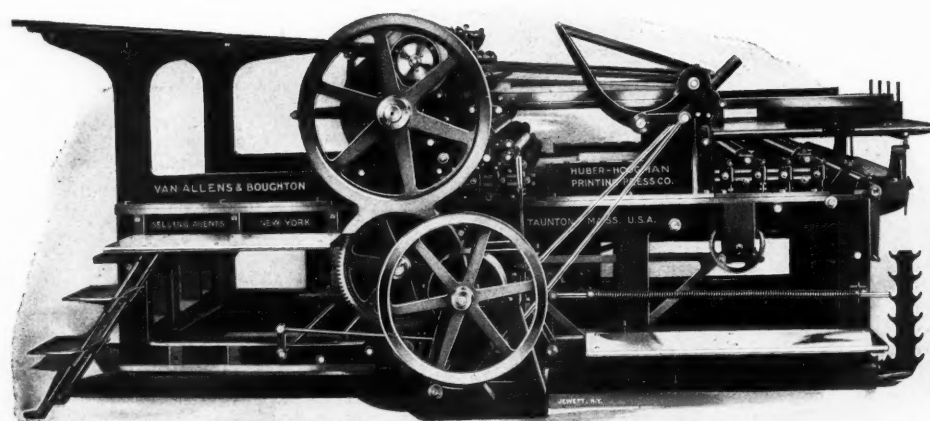
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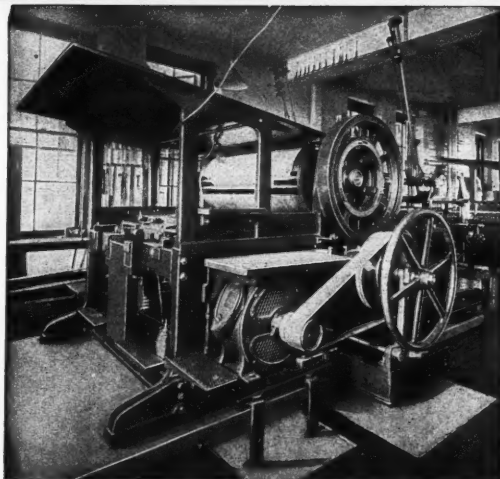
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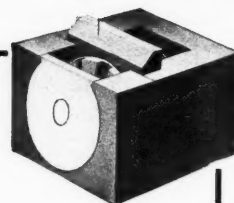
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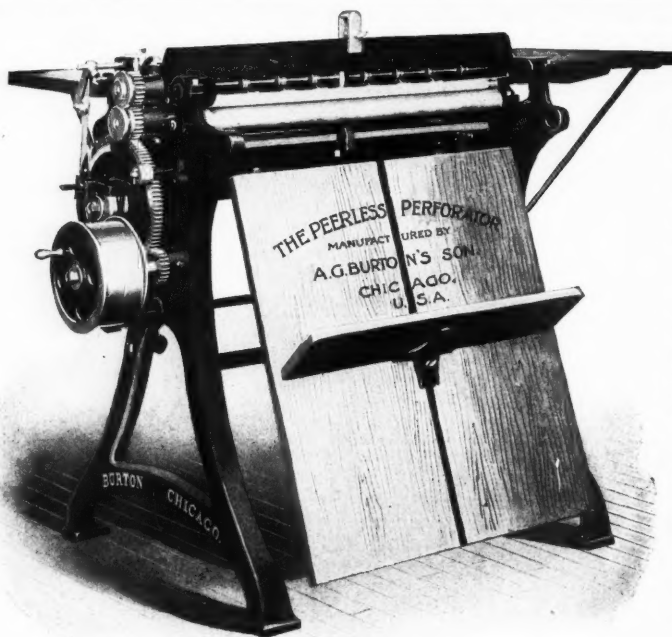
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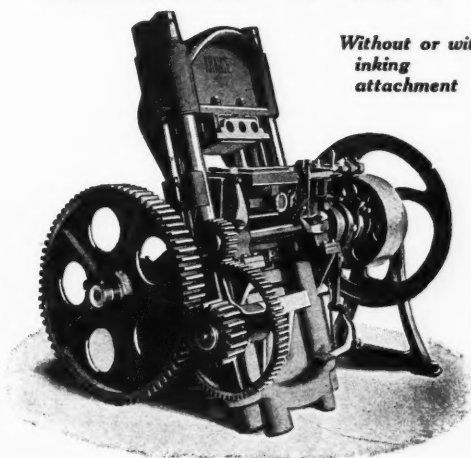
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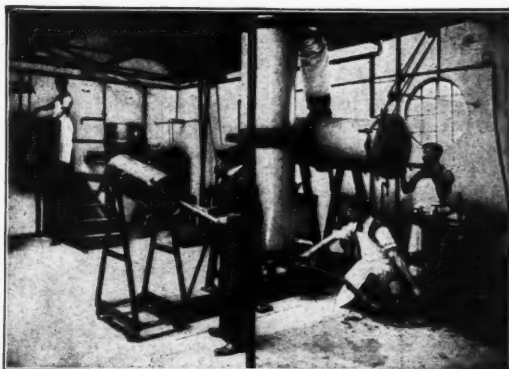
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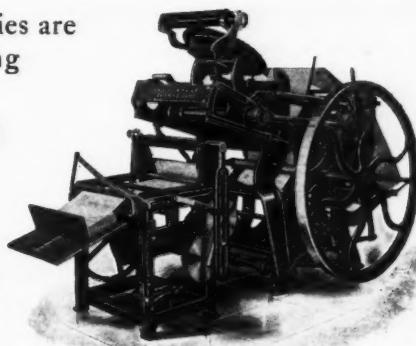
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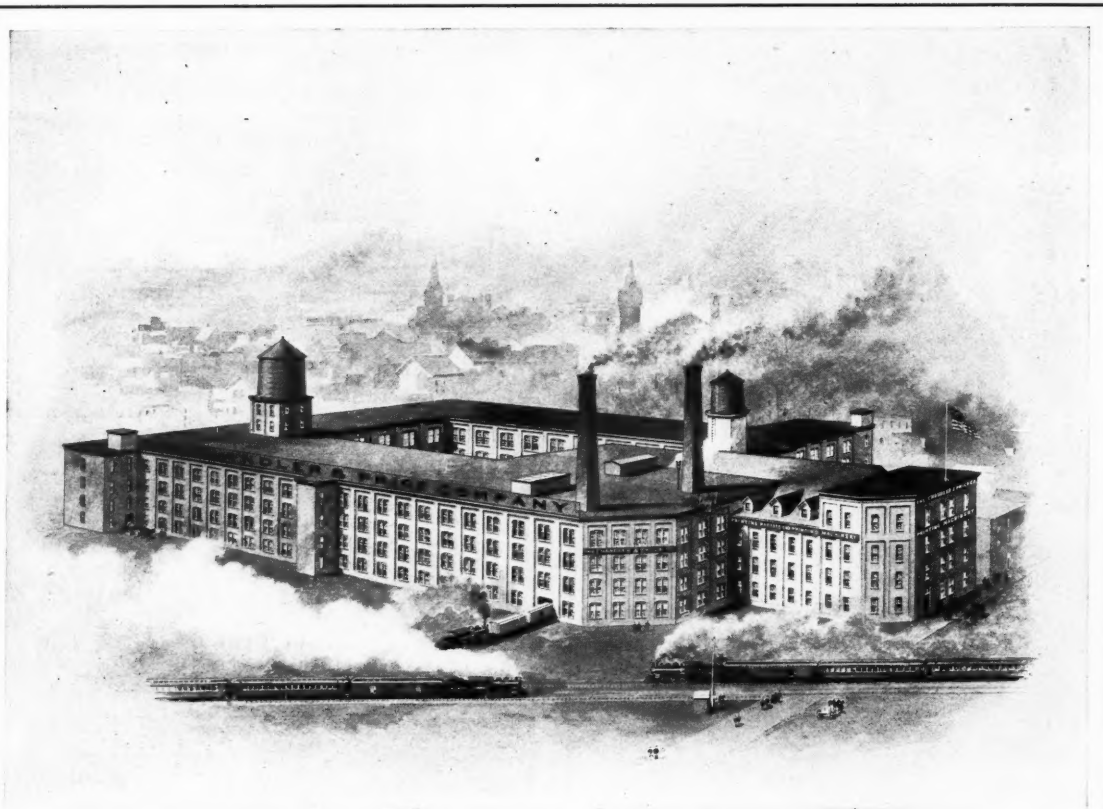
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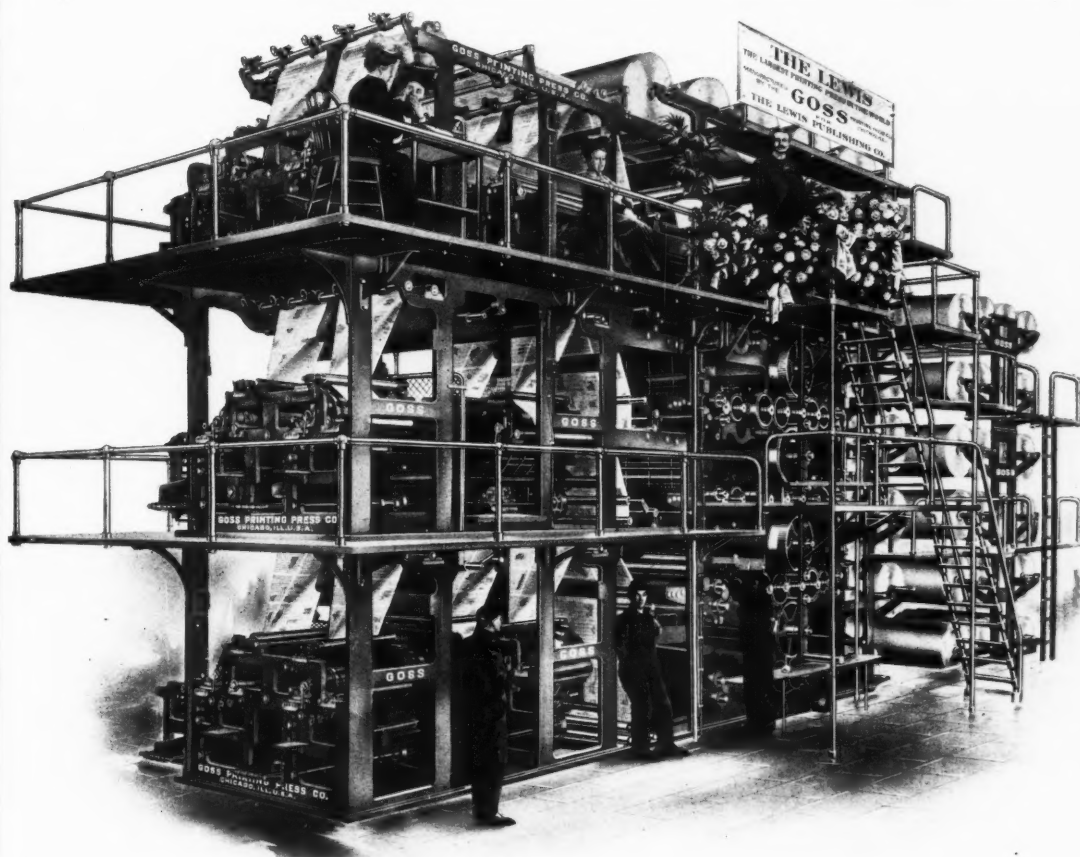
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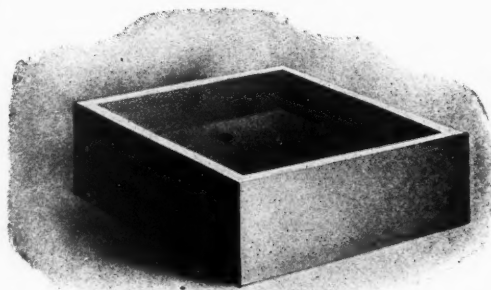
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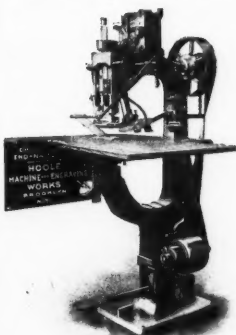
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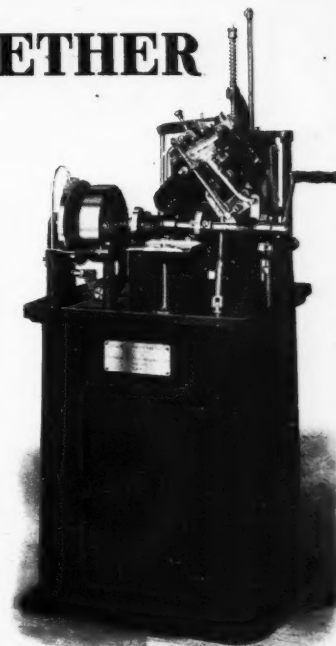
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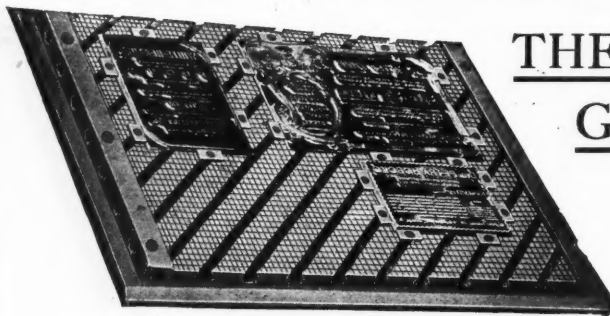
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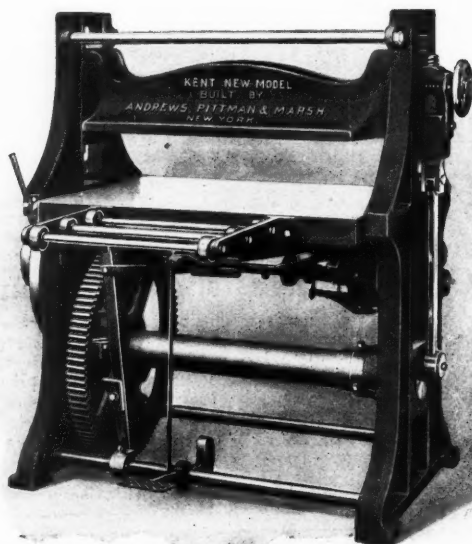
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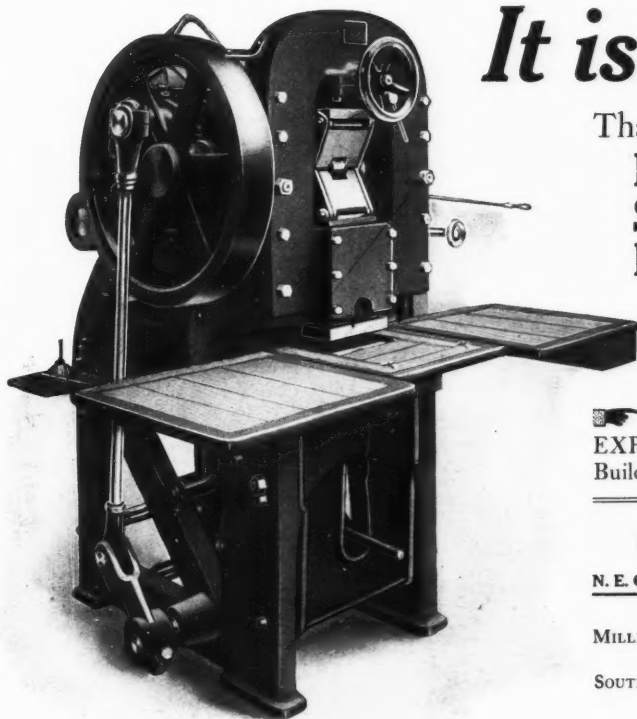
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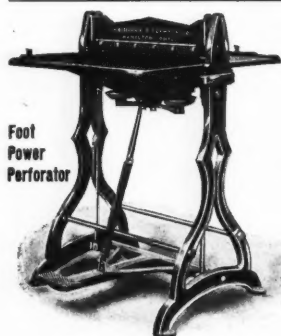
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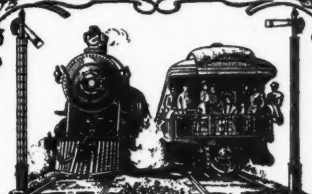
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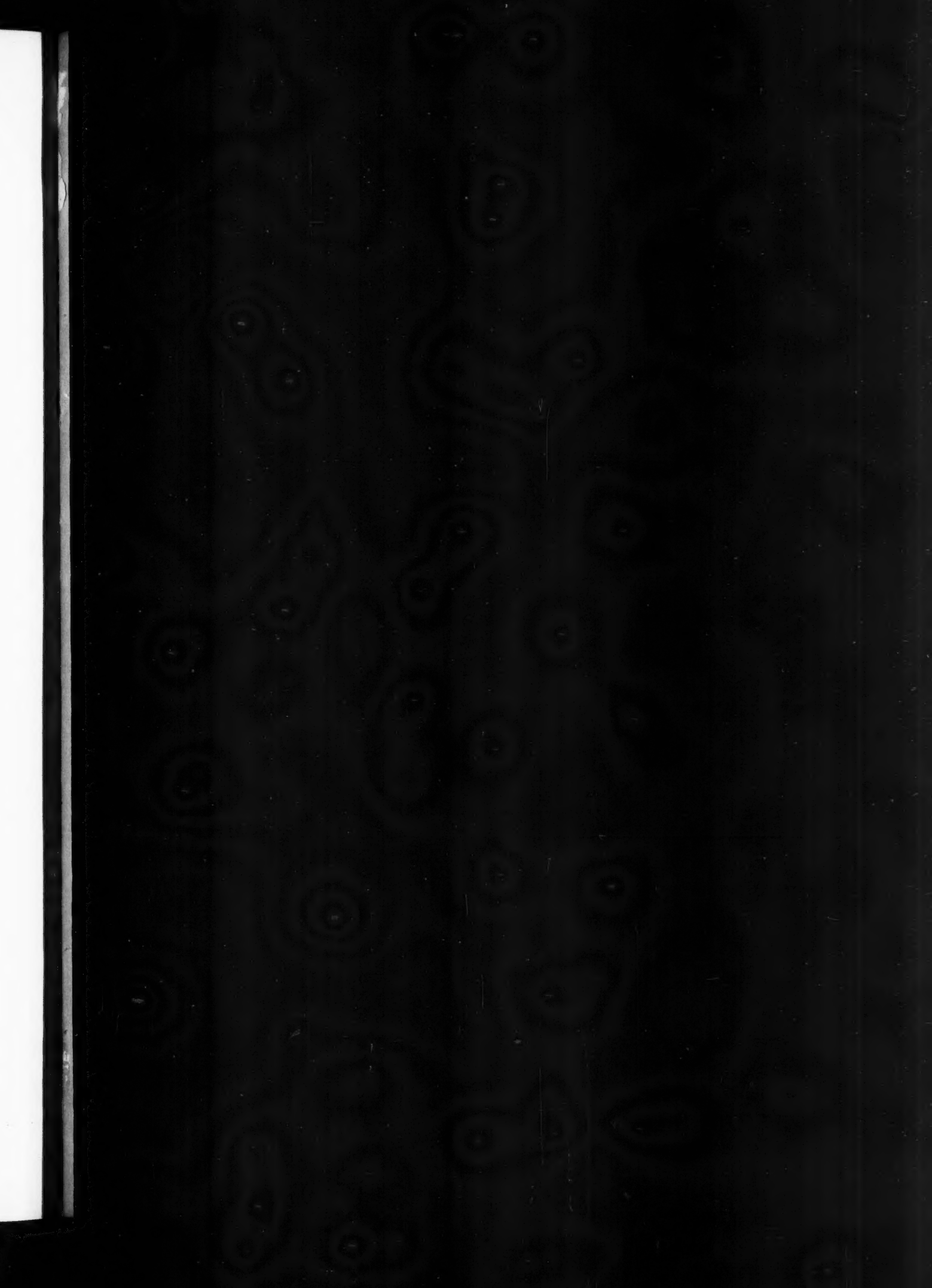
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Blackhall Mfg. Co.	908	Herrick Press	922	Spatula Publishing Co.	910
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Bucher Engraving Co.	910	Juergens Bros. Co.	927	Thalman Printing Ink Co.	831
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